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ABSTRACT

The use of new technologies to deliver courses in humanities to adult, off-campus students in rural western Minnesota is described in nine essays. A 4-year project was funded to improve access to the humanities, resulting in the redesign of 40 courses since 1981. In addition discussing the background of the project, evaluative mechanisms, and committee structures, descriptions are provided of faculty member's experiences in adapting and teaching the humanities courses using audio teleconferencing, audio tapes, video tapes, correspondence, and computer-assisted instruction. Essay titles and authors are as follows: "Institutional Cooperation to Improve Access to the Humanities in Western Minnesota" (Gerrit Groen); "Evaluation and Funding of Course Modification Proposals" (Mary Hickerson); "Adapting English Courses to Independent Study" (Vern Thompson); "Creating Computer-Assisted Instructional Programs for 'The Iliad' and 'The Odyssey'" (Gary L. Litt); "An Adaptation of an Elementary Spanish Course for the Rural, Adult Learner" (Janice Wright); "Adapting Three English Courses for Off-Campus Delivery" (David Pichaske); "Three Courses, Three Experiments in the Design of Independent-Correspondent Courses" (Joseph Amato); "Teaching 'Stereotypes of Women in Literature' by Telelecture" (Patricia K. Hansen); and "Structure and Freedom: Redesigning a Course in Scandinavian History" (Richard Lewis). (SW)

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Bringing the Humanities to the Countryside

Improving Access to the Humanities in Western Minnesota

(A Project Funded by the National Endowment for the Humanities)

edited by
Gerrit Groen and David Pichaske

PLAINS PRESS
1985

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Foreword

This book is the final activity in a four-year project funded by the National endowment for the Humanities under the title "Improving Access to the Humanities in Rural Minnesota." The project was conceived in 1981 by a group of adult educators in Western Minnesota who struggle daily with the problems of delivering college courses to the region's dispersed population. The N.E.H. grant provided funding for instructing faculty in the use of various technologies and for redesigning courses in the humanities, adapting them for delivery to off-campus students using a variety of non-traditional delivery methods: audio teleconferencing, television, individualized instruction, computer-assisted instruction, audio and video tapes. Over the ensuing three years, some forty courses were so redesigned, and at this writing the majority of them have been offered for college credit by participating institutions to off-campus students.

While the faculty at each of the eight participating campuses may not be at the very cutting edge of national research in this field, and the fruits of their labor may not be the absolute latest work in televised instruction, audio teleconferencing, and computer-assisted instruction, these areas of off-campus instruction—indeed, the whole field of delivering college courses to so-called "non-traditional" students who spend very little time on the college campus—are relatively unexplored areas of higher education, especially in rural institutions, and especially with regard to courses in the humanities. In the belief that some of what was learned by participants in this project may prove interesting and useful to faculty and administrators at other institutions across the country, we have asked various people involved with the project to describe their participation in it.

Dr. Gerrit Groen, Director of Continuing Education at Southwest State University and the project, has provided an overview of the project's history and a description of the various committee structures used to administer the grant. Dr. Mary Hickerson has described the criteria used by the Screening Committee charged with soliciting and evaluating proposals for course modification, and some of the individual projects not fully described in other essays. Finally, and most importantly, a cross-section of faculty have described their experiences in adapting and teaching humanities courses using audio teleconferencing, audio tapes, video tapes, correspondence, and computer-assisted instruction. We hope that their labors, their successes and failures, will aid others intent on projects similar to the "Improving Access" project, or courses similar to those described in this book.

Many people have made significant contributions to this project over its four-year life, to whom grateful acknowledgment is due. Mr. Douglas Easterling, Coordinator of the Southwest and West Central Consortium, and Dr. John Smaby, Coordinator of the Wadena Consortium, planned the project and wrote the original grant application submitted to the Endowment in early 1981. When funding for these two positions was discontinued in May of 1981, Dr. Gerrit Groen of Southwest State University maintained communications with the Endowment and rewrote the grant application to reflect the organizational changes which had occurred in western Minnesota. In rewriting the application, Drs. Blanche Premo and Thaddeus Radzialowski of the National Endowment for the Humanities gave much advice and support. Later the project was assisted by Drs. John Strassburger, Ralph McGill, and Christine Kalke. Without the assistance of these supporters of the humanities, this project could not have been accomplished.

On each of the eight campuses involved in the project a campus representative donated considerable time in support of the project's administration as members of its Steering Committee. They were Mr. Ed Gersich of Bemidji State University, Dr. Mary Ellen Schmider of Moorhead State University, Dr. Terence MacTaggart and Dr. Wallace Watson of St. Cloud State University, Mr. Dan True of Fergus Falls Community College, Dr. Harold Conradi of Willmar Community College, Dr. Roger McCannon of the University of Minnesota at Morris, Dr. Mary Hickerson of Southwest State University, and Mr. Richard Bisbee of Worthington Community College.

Some of these Steering Committee members took on added responsibilities. Dr. Mary Ellen Schmider chaired a Screening Committee which called for and reviewed faculty proposals. Other members of the committee were Mr. Richard Bisbee, Dr. Mary Hickerson, Dr. Wallace Watson, and Dr. James Gremmels from the University of Minnesota at Morris. This committee also reviewed the dissemination activities of the project under the leadership of Mr. Richard Bisbee.

Faculty workshops were planned and administrered by Dr. Harold Conradi. Since all of the workshops were held at the most centrally located campus, the University of Minnesota/Morris, Dr. Roger McCannon and his staff assisted with local arrangements.

External consultants were used extensively for the faculty workshops and other phases of this project. Dr. John Smaby contributed significantly to the planning and made presentations at most of the workshops. Dr. James Rocheleau, President of the

Upper Iowa University, prepared a final external evaluation of the project. The present volume of essays was suggested by Dr. David Pichaske, who has lent his expertise in the preparation of materials and production and distribution of the printed book.

Finally, the humanities faculty of these eight institutions who participated in the project must be recognized for their willingness to launch out in new directions in delivering their humanities courses and for supporting these projects on their individual campuses.

Gerrit Greon
David Pichaske

Institutional Cooperation to Improve Access to the Humanities in Western Minnesota

Gerrit Groen
Adult and Continuing Education
Southwest State University

"Improving Access to the Humanities in Western Minnesota" was a project conceived by adult educators aware of the need for changes in the delivery of humanities courses in western Minnesota. Sparse population and a vocationally oriented rural people make it virtually impossible to concentrate sufficient numbers of adult students in one location to justify sending a faculty member to instruct them. Yet many residents of the region hunger for humanities courses.

The conceivers of this project had some experience in cooperatively developing and offering educational services in the state. Before 1981 each of the eight participating institutions had been a part of either the Wadena or the Southwest and West Central Consortium for four years. Through these consortia, many of the schools had cooperated in offering courses for adults in western Minnesota and had supported projects which encouraged the counselling and recruitment of adults. An awareness of the value of inter-institutional cooperation did exist in western Minnesota before this project began.

Description of the Region and Its Collegiate Institutions

Western Minnesota is predominantly an agricultural region with a population of approximately 1 million dispersed over a large expanse of land. The northern part of the region has non-arable land which supports few residents; otherwise the region's residents are farmers residing on the sections of land which they farm and small town residents servicing the farmers and related agri-business enterprises. Only a handful of communities number more than 10,000 residents.

The institutions serving the region include three community colleges, four state universities, and one University of Minnesota branch campus. Few of these institutions were successfully offering humanities courses off-campus, even though each had a desire to do so. Some were either using or experimenting with new delivery modes in other subject areas. The adult educators in these institutions realized their institutions would need to use alternative delivery systems if the humanities courses were to be made accessible to their rural residents of the region.

Purpose of the Project

After conferring with campus administrators, the coordinators of the two consortia wrote a proposal which was submitted to the National Endowment for the Humanities to fund a humanities project for the eight institutions. As it was clearly stated in the proposal, the purpose of the project was

> To establish a pool of funds for approximately 50* small grants averaging $1000 each to humanities faculty at nine** institutions of higher education in western Minnesota for adapting and developing courses in the humanities to alternative instructional delivery systems. These systems would include telelecture, computer-assisted instruction, television, and individualized instructional package. The emphasis is on grants to humanities faculty, not the purchase or rental equipment.

Consortial Developments during the Early Stages of the Project

The proposal was submitted to the Endowment during January of 1981. While the Endowment was reviewing the proposal, the Minnesota State Legislature was struggling with budget deficits and resolved to discontinue state support for the consortia administrators. News of this development came within a week of notification from the Endowment that the project would be funded with some modifications. Since the two consortia administrators were to jointly administer the project as part of match, these developments required a significant revision of both the administration and the match for the project, or the consortia could refuse to accept the award.

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* A revision of the proposal reduced this figure to 40.

** One community college located in central Minnesota removed itself from the project when the award was made.

Representatives from these institutions discussed these alternatives at a meeting during the summer of 1981. After lengthy debate, it was decided that a revised proposal with budgetary alterations and some program modification would be submitted to the Endowment. These changes were completed and accepted by the Endowment and the project began during the fall of 1981.

Governance Structure of the Project

The institutional representatives established a governance structure which could report back to the two consortia boards, if these boards remained active, but which could operate independently should these boards disband or simply not meet. (In fact, the board of the Southwest and West Central Consortium, composed of the CEOs of four of these institutions and five vocational institutes, has continued to meet sporadically but has had little influence on the direction of this project.)

A Steering Committee composed of one representative from each of the eight participating institutions was established to develop policies and guidelines for the project. The institutional representatives included four Continuing Education directors, three academic deans, and one faculty member. The Steering Committee was called together by the Project Director. Many decisions were made by telephone teleconferencing, saving considerable driving time and expense.

A Project Director was appointed by the Steering Committee at its first meeting during the summer of 1981. Dr. Gerrit Groen, Director of Adult and Continuing Education at Southwest State University, was selected at that meeting and served as project Director throughout the project period. The Director was responsible for the project budget, monitored all of the activities of the project to make certain they conformed with the grant proposal and the guidelines of the Endowment, encouraged and supported participants in the project, submitted project reports to the Endowment, and contracted and oversaw the final evaluation of the project. It was decided to make the Southwest State University Foundation the fiscal agent for the project.

To call for and review faculty course proposals, a Screening Committee, composed of four representatives from the three systems, was appointed. This committee developed criteria for the awarding of funds to faculty, prepared the application form, established application dates, distributed materials to the various campuses, reviewed applications, evaluated each application, and recommended projects to be funded to the Project Director. This committee was vital to the success of the project and performed its functions admirably under the direction of Dr. Mary Ellen Schmider of Moorhead State University and Dr. Wallace Watson of St. Cloud State University.

To instruct and encourage faculty in the various forms and uses of alternative delivery systems, the grant proposal called for a series of workshops to which humanities faculty from the eight institutions would be invited. Five workshops were planned during the three years of the project, only four of which were actually held, as will be explained later. Dr. Harold Conradi, Dean of Instruction at Willmar Community College, coordinated most of the workshops, with the assistance of the Project Director, a humanities consultant, and occasionally other Steering Committee members.

Finally the grant proposal called for support for faculty to travel to conferences or write articles for publication based on their experiences in adapting and developing courses for alternative delivery systems. To implement this part of the grant, the Steering committee empowered the Screening Committee to develop criteria, establish application procedures, and review applications for these monies. For these activities, Professor Richard Bisbee of Worthington Community College chaired the Screening Committee.

This governance structure with shared responsibilities proved very successful. All of the committee chairs maintained close contact with the Project Director and controversial issues were resolved quickly through conference calls or at meetings of the Steering Committee. Most major issues were resolved during the first year of the project, necessitating fewer and fewer calls or meetings of the Steering Committee as the project matured. The cooperation and good will which developed among the representatives of the eight institutions was a major factor in the successful governance of this project.

Assessment of Hardware and Software on Each Campus

After establishing the governance structure, each representative participated in an assessment of the hardware facilities on each campus and the listing of software already produced. The composite list of these facilities and software was pulled together by the Project Director and distributed to each campus representative. Although the project benefited by this sharing of information from the eight institutions, the principle benefit occurred on each campus as the information was being pulled together. None of the institutions had a complete inventory of their telecommunications educational hardware and software prior to this. These inventories helped the campuses compiling them more than the project as a whole.

Faculty Workshops

When the project began in 1981, few of the humanities faculty of the eight institutions had been involved in any form of distant learning instruction other than that of driving to the site where classes had been scheduled and personally teaching a course. Since few humanities courses had sufficient enrollees to make them cost effective, very few humanities courses were offered off-campus. Although humanities faculty were aware of this situation, most remained skeptical of alternative delivery systems which limited personal contact between faculty and students. Others were simply frightened of working with new technologies.

The designers of the project were well aware of this resistance to new delivery methods. In the project budget they included funding for a series of workshops which would familiarize faculty with alternative delivery systems and affirm the value of using technology for instruction when direct instruction was impossible. Five workshops were planned with these titles:

Audio Teleconferencing	May 7, 1982
Television and Off-Campus Instruction	October 29, 1982
Using Computers for Off-Campus Delivery	April 15, 1983
Faculty Presentations on Adapted Courses	December 2, 1983
Understanding Rural Learners	May 10, 11, 1984

Three to five faculty from each institution (except two of the smaller community colleges, who had fewer faculty) attended each of the first four workshops. Evaluations of the workshops by the faculty were positive to very positive, and many faculty who attended an early workshop repeated at the later workshops.

The last workshop was not held because of a low faculty response. This workshop did not have a technology theme as did the first three, and it appeared to the Steering Committee that earlier workshops had accomplished the purpose of familiarizing receptive faculty on each campus of the technology which was available to them. For these reasons not enough faculty registered for the workshop to warrant its being held.

Faculty Awards

During the first two years of the project, the Steering Committee was disappointed in the number of faculty applications received and awards made. After two years of workshops and promotion by each of the campus representatives, only seventeen awards had been made. During the summer of 1983 the Steering Committee considered increasing the amount of the awards to encourage additional faculty participation in the project. The Endowment approved a request to that effect.

Following the request for proposals in the fall of 1983, the number of faculty proposals increased dramatically and the Steering Committee concluded that larger awards were not necessary. Additional proposals during the spring of 1984 raised the total to forty, the number suggested in the revised project proposal.

A final tally of the awards divided according to the delivery system follows:

Individualized Instructional Awards	17
Audio Teleconferencing Awards	14
Computer-Based Awards	5
Video and Audio Tape Awards	3
Television Awards	1

The Steering Committee was pleased with the spread of awards among these categories. Most of the awards were given in the categories in which the campuses had the most expertise and resources, but awards in the other three categories helped some of the campuses to be innovative, particularly in the computer-based courses. The essays in this volume were written on courses from the first three categories.

Dissemination

As proposed to the Endowment, the project was committed to encouraging participating faculty to make presentations and write articles sharing their experiences with their colleagues both inside and outside of Minnesota. Therefore during the fall of 1983, the Screening Committee and the Project Director informed all faculty awardees that there were funds available to underwrite dissemination activities and requested proposals. By the spring of 1984, none had been received. After further publicity solicited no response, one of the faculty awardees, who heads Plains Press at Southwest State University, suggested that the project consider publishing a book with articles written by faculty participants in the project. This suggestion was approved by the Steering Committee, the Project Director, and the Endowment. This publication is the result of that suggestion.

Conclusion

After a shaky and difficult beginning, this project "accomplished what the title indicates," as an external evaluator concluded. An ad hoc governance structure was established which worked well. Those humanities faculty who were open to changes in delivery and who had a commitment to sharing their knowledge with an otherwise excluded audience received support and encouragement to make necessary changes. The remaining essays in this volume tell the stories of some of these faculty.

Administratively, a few conclusions are also in order. First, cooperation by eight institutions in a project such as this requires good will on the part of all of the institutional representatives. Certainly that was the case with this project. Second, the Project Director assiduously avoided preferential treatment of any of the eight insitutions and involved the Steering Committee in all decisions of consequence regarding the project. This behavior avoided potential rivalry between institutions and encouraged mutual support. Third, this project needed three years and an extension to complete its activities. Most of the first two years was devoted to changing attitudes among faculty regarding alternative delivery systems. Only during the third year did the project receive the number of faculty proposals which were necessary to accomplish the project's purposes.

The consequence of the project is that numerous humanities courses are now being offered to rural residents of western Minnesota who would otherwise not have the opportunity to enroll in them. As the external evaluator asseverated, this project "could be used as a model in other regions of Minnesota and in other states."

Evaluation and Funding of Course Modification Proposals

Mary Hickerson
Southwest State University

Since the focus of this publication is on several specific humanities courses modified as an outcome of the NEH project, this essay will elaborate upon two related topics: (1) procedures and criteria used to solicit and evaluate proposals for course modification, and (2) additional course modifications funded via the grant but not dealt with elsewhere in this publication.

The Steering Committee, the committee responsible for directing and coordinating the NEH grant activities, developed a series of NEH workshops, on alternative course delivery methods offered during the grant period. When the time came to seek course modification proposals for funding under the NEH grant, the Steering Committee charged a subcommittee, called the Screening Committee, with developing application forms and information for distribution to humanities faculty on the campuses, receiving course modification proposals, evaluating and funding the proposals, and notifying grant applicants of the outcome of the committee's consideration of proposals.

"Proposals for course modification" was the term used to describe the course proposals be sought under the NEH grant. The term "course modification" meant that an existing humanities course was to be redesigned to adapt its content and materials, using printed materials, audio or video tapes, telelecture, and/or computers, or any combination of these alternative means of delivering the course to an off-campus audience. Proposals for course modification could be submitted by humanities faculty from any of the participating institutions, provided that the institution agreed that the course would be offered after funding and completion of the modification. Any humanities course suitable for offering to an off-campus audience was eligible for modification, the only restriction being that the course had to be an already existing course at the institution or had to be a new (not yet offered) course already developed and approved through the institution's curriculum process. A $1,000 limit had been placed on proposals for course modification in the NEH grant. The grant writers envisioned that this limit on grant funding would allow successful completion of several courses from each of the participating institutions.

Six times during the operating period of the NEH grant, the Screening Committee considered course modification proposals. The committee established the time lines for each grant round, and at the conclusion of each round the Screening Committee deliberated either by conference call or in person at one of the campuses. The committee designated one person responsible for sending materials out to the campuses, receiving proposals as they came in, distributing copies of proposals to each Screening Committee member, arranging for committee deliberations after the deadline for each round, recording the committee's decisions during the deliberations on grant proposals, and composing and sending letters of notification to grant applicants.

Prior to the first round of grant proposals, the Screening Committee developed a cover sheet, which requested specific information of each applicant, such as name, department, institution, course title, number and description, and which verified institutional approval of the proposal. Institutional approval required a signature by a dean or a vice president, which affirmed that the course would be offered by the institution should the proposal be funded. The form also included a signature by the NEH grant campus representative acknowledging that the representative had seen the proposal. Campus representatives, one of whom was selected by each institution, were responsible for receiving materials from the Screening and Steering Committee, distributing them on campus to humanities faculty, encouraging faculty members to apply for grants, signing grant application forms, and generally serving as liaison between the individual institutions and the NEH grant committees.

Along with the cover sheet, the Screening Committee developed an information sheet which listed the materials needed, the application deadline, the address to which proposals should be sent, the number of copies needed, etc. The information sheet requested the following materials in support of the application:

1) the completed cover sheet
2) a current course syllabus
3) a budget statement, including estimates of faculty time and of materials and/or assistance needed
4) a one-page minimum narrative specifying the method to be used in modifying the course and how the modification would be achieved

The committee had kept general criteria for evaluating the grants in mind as it developed the information sheet sent to humanities faculty, but it needed more specific criteria to use in judging the proposals received. At first, the committee conceived of the criteria primarily as a means of deciding whether an individual proposal should be funded or not. However, as the grant rounds continued, the criteria evolved into a means of assisting proposal writers in revising proposals when a proposal was not fundable as originally written.

This change in the purpose of the evaluative criteria was an outgrowth of the Screening Committee's discussions of the grant proposals and of several important issues which arose during those discussions. The committee arrived at a list of tentative evaluative criteria as it met to discuss funding the first round of course modification proposals, but as that round the the next went on, the committee found itself altering or reinterpreting the criteria as it discussed its own philosophy and its understanding of the overall purpose of the NEH grant.

One of the criteria the committee thought was essential had to do with deciding whether the request for remuneration for faculty time was appropriate. The committee had issued to proposal writers only the skeletal instructions to include a budget which specified the time spent and the materials needed. Proposals received in the initial round valued faculty time at anywhere from $10/hour to $50/hour. The committee decided to settle on a fixed valuation of faculty time which it could instruct future proposal writers to use. Here the limitation of the upper funding level of $1000 per proposal entered in. After consideration, the committee decided on an arbitrary figure of $20/hour for the value of faculty time. The committee reasoned that while the $20/hour figure was certainly not an accurate reflection of the worth of a faculty members's time, particularly if salary differentials from instructors to full professors were considered, nevertheless the purpose of the grant was not to provide full salary replacement, or release time, for faculty members. Because the committee could not raise the $1000 limit without obtaining permission from NEH, the committee discarded such a step in favor of reiterating the philosophy of the original grant writers, which had been to encourage as many proposals as possible. The grant's intent, the committee decided, remained to bring as many humanities courses as possible to off-campus audiences in an accessible format. The committee's obligation was to provide an incentive for achieving that goal. The $20/hour figure seemed reasonable in light of these considerations, and the committee established and retained that limit for the remainder of the grant period.

Along with the question of valuation of faculty time, the committee also had to determine whether an estimate of time spent on a course modification project was reasonable and accurate. As the committee gained knowledge of the various means of course modification, the group discovered that faculty tended to underestimate the time needed for their projects, probably because of lack of experience with the alternative means of course delivery. The problem which the Screening Committee had anticipated, excessive time estimates or padded requests which the group would have trouble analyzing accurately, did not materialize. Indeed, in some cases the committee decided that it would award the full $1000 limit even when the proposal had requested less.

It soon became obvious that most faculty were going to spend many hours in excess of what they had estimated and many more hours that could be compensated by the $20/hour and $1000 limits. Again the committee returned to the question of the feasibility of the upper funding limit, and it went so far as to request and receive from NEH approval for granting a series of $3000 awards for more demanding projects such as computer-assisted instruction packages. In the end, however, the committee did not need to change the limit, since the group instead decided to fund such projects more than once, in segments, in the final grant rounds.

Another problem the committee encountered in establishing its evaluative criteria was the degree of specificity it could reasonably expect regarding how course materials would be adapted. The narrative outlining what the faculty member intended to do nearly always specified the method the person would use—printed materials, audio tapes, etc.—but sometimes not much more than that. For example, a proposal for one course which the committee wanted to fund (because it was the first in its field) included only the proposer's intent to use video and audio tapes and telecommunications systems. Although the course syllabus was included, the committee had no idea how the current materials would be adapted to tapes and telelecture.

Here the question of the grant's purpose and the committee's responsibility arose again. If the committee demanded too much specific information, it would be difficult for the proposer to provide it, since he needed time to experiment with, reject, and settle upon various means of adapting course materials before he could answer the committee's questions. However, he could not be expected to devote time to that experimentation until he actually began work on the course. After discussion, the committee decided that encouraging and providing incentive for course modifications should again be primary. Therefore, the committee decided that it would live with some degree of lack of specificity, since the completed materials had to be turned in before faculty could receive final payment. In cases when the committee decided it could not fund the proposal without more specific information, it would notify the proposer that the course adaptation was funded conditionally, provided that satisfactory information was sent by a specified date. In such instances, the committee provided specific instructions about the information it wanted.

By the time the committee had concluded the first three rounds of requests for grants, the criteria for evaluation had settled into place. Those criteria remained intact in the final rounds of the grant period. A brief discussion of each of the criteria, stated in question form, follows.

1) Is the applicant a member of the humanities faculty at his/her institution? Humanities faculty here was interpreted loosely to mean faculty in the areas defined as humanities by NEH. This information was readily verifiable because the committee had a list of all humanities faculty members at the participating institutions, and because all institutions had a representative who could be contacted by the Screening Committee if that became necessary. The only difficulties the committee encountered in dealing with this question arose when the group tried to decide whether faculty members who had temporary (i.e., fixed term) contracts with their university should be eligible to receive funding. Eventually, the Screening Committee decided that anyone who could be assured of offering his/her course as required was eligible to apply for funding.

2) Is the proposed course a humanities course? Since one of the members of the Screening Committee was a member of the Minnesota Humanities Commission and thus familiar with definition problems, this question, whenever it came up, was usually easily handled. In a few cases, such as with courses in freshman composition, the Screening Committee requested that a proposal be revised to clarify how the course qualified as a humanities course, giving specific suggestions concerning what to

include in the revision.

3) Is the budget a legitimate assessment of the time and expense involved in the project? A specific discussion of the early issues, generally related to faculty time, has already been given above. During the final rounds, there was no doubt that a grant recipient would devote the specified number of hours—or more—to the project. Therefore, the committee's discussion centered on whether a more specific breakdown of expenses was needed, of whether expenses listed should be funded by the grant, etc. For example, the committee did not fund expenses which it assumed that the institutions could provide facilities and assistance for. However, the committee funded copying, typing, and printing expenses; in a few cases payment for research assistance was funded. In some cases, as has already been noted, the committee decided that the faculty member had not requested enough money to cover his/her time, and in those cases the faculty member was granted the full $1000 maximum, rather than the $750 or $900 he/she requested.

4) Is the proposed course appropriate to the intended audience, and is it likely to draw an audience? The committee did not require the proposal writer or the institution to project a number of enrollees in courses; its only concern was that the course be offered by the institution following the funding of the course modification proposal. The committee's discussion usually involved whether a course was general enough in nature to draw an off-campus audience. A few courses were perceived as being too narrowly focused, too esoteric, or more appropriate for an on-campus audience of students in a specific major. In such cases, the committee told the proposal writer what its concerns were, made specific suggestions for altering the course's scope or content, and encouraged the writer to re-apply during the next grant round.

5) Is the delivery mode feasible? The committee's main concern here was that the method selected be suitable for the audience, the location, the institution, and the course itself. If telecommunications were specified, for example, then the committee verified that the university had the necessary facilities and/or equipment to enable adaptation of the course and subsequent offering of the course. In some instances, the committee found that it needed further explanation of the delivery mode—for example, if tapes were mentioned, but audio or video was not specified, etc. In a very few cases, the committee worried that a faculty member was undertaking too extensive a project (using too many alternative means, for example), and suggested that the writer concentrate his/her efforts on one or two modes. In the case of one computer

project modifying a course in logical skills, the committee suggested to the applicants that they re-apply for additional funding in subsequent rounds, since completion of the modification was clearly not feasible without many, many additional hours of programming time.

Overall, the committee's efforts to use the criteria to ensure viable projects through suggestions for revision or through encouraging re-submission during a later grant round were successful. Suggestions for revison seemed to work better than suggestions for re-application at a later time with a written proposal. All of the grants which were conditionally funded pending receipt of further information or specific revisions were changed to the committee's satisfaction (the committee authorized a representative to receive the needed information and to judge on the committee's behalf), but in at least two cases faculty members who were encouraged to re-apply in a later grant round with a rewritten proposal did not do so.

Forty course modification proposals, several of them discussed in some detail in this publication, were funded by the NEH grant; for the convenience of readers interested in specific courses or in pursuing similar course modifications or grant proposals, a comprehensive list of courses funded follows. Courses are listed alphabetically by title under subject matter headings. Those courses marked with an asterisk are discussed in other sections of this publication. For each course listed, the instructor's name, the institution, and the means of course delivery are indicated so that anyone interested in pursuing additional information may be encouraged to do so.

The comprehensive listing of all funded course modification proposals is followed by several brief synopses of course content and materials developed for selected courses on the list. Only those courses whose titles do not readily indicate their content or those courses whose nature and content are not included in the representative selections elsewhere in this publication are summarized below.

COURSE MODIFICATIONS FUNDED

Cultural Studies

Introduction to American Culture; Richard Bolton, Moorhead State University; telelecture, printed adaptation of lectures, films, and reading materials.

Ethics and Philosophy

Business, Ethics, and Society; Alan Soble, Moorhead State

University; printed materials, telelecture.

Critical Thinking: Hugh Curtler, Southwest State University; printed materials, audio tapes.

Death and Survival; David Lund, Bemidji State University; printed materials.

Ethical Issues in Business; Hugh Curtler, Southwest State University; printed materials, audio tapes, telelecture.

Introduction to Ethics; David Myers, Moorhead State University; telelecture, printed materials and study guides.

Logical Skills; David Boyer and George Yoos, St. Cloud State University; computer-assisted instruction package, funded in segments.

Philosophical Explorations in the Humanities; David Boyer, St. Cloud State University; telelecture.

Freshman Composition

Basic Composition; Vernon Thompson, Willmar Community College; printed materials.

Rhetoric: The Essay, and Rhetoric: Critical Writing; David Pichaske, Southwest State University; printed materials.

History

European Civilization I; Joseph Amato, Southwest State University; audio tapes, video tapes, printed materials.

European Civilization II, III; Thaddeus Radzialowski, Southwest State University; audio tapes, video tapes, printed materials.

Historiography, Joseph Amato, Southwest State University; printed materials, audio tapes.

The Rural World; Joseph Amato, Southwest State University; printed materials, audio tapes, video tapes.

Scandinavian Heritage in America; Kenneth Smemo, Moorhead State University; telelecture.

Topics in World History: Scandinavian; Richard Lewis, St. Cloud State University; telelecture.

The Vietnam War—1950-1975; Raymond Jensen, Bemidji State University; printed materials.

Humanities

The Humanities and the Environment in the Americas; Darryl

Hattenhauer, St. Cloud State University; printed materials.

Predicaments and Alternatives to Nuclear War; Arnold Luknic, Worthington Community College; television.

Languages

Beginning French; Carol Gilleran, Southwest State University; printed materials, audio tapes.

Beginning Spanish I, II; Edith Stevens, Moorhead State University; printed materials, telelecture.

German I, II, III; Lloyd White, Southwest State University; audio tapes, printed materials.

Introduction to Spanish Language and Culture; Janice Wright, Bemidji State University; printed materials, audio tapes, telelecture.

Literature

American Literature; Vernon Thompson, Willmar Community College; audio tapes and course booklet containing study guides and essay tests.

Classics of Western Civilization; Gary Litt, Moorhead State University; computer-assisted instruction package; funded twice.

Literature and Humanity: Rural Studies; David Pichaske, Southwest State University; adapted once for telelecture and a second time for printed materials.

Masterpieces of Literature; John Rylander, St. Cloud State University; telelecture.

Norse Mythology; Donald Anderson, Bemidji State University; printed materials.

Recent European Literature; Joseph Young, St. Cloud State University; video tapes, audio tapes, telelecture.

Scandinavian Origins; James Stevens, Moorhead State University; telelecture.

Studies in the Short Story; Donald Anderson, Bemidji State University; printed materials.

Women in Literature; Patricia Hansen, Moorhead State University; telelecture.

Music

Experiencing Live Music; R. Dennis Layne, St. Cloud State University; printed materials, video tapes.

SYNOPSES

Death and Survival—The course is a philosophy course which covers attitudes towards death, concerns of the dying, ethical issues concerning death, and the logical or conceptual possibility of survival of bodily death as dependent upon the nature of the external world and upon the nature of the individual person. Materials from a text written by the grant recipient were adapted into printed materials and taped lectures, along with essay test materials.

Ethical Issues in Business—The course is an adapted version of a representative course in ethics; it focuses on business issues related to general ethical theories and their practical application. Corporate responsibility, whistle-blowing, and truth in advertising are included, along with a study of goals, consequences, and motives in ethics. On-campus lecture materials were adapted via audio tapes and printed materials for use off campus in a telelecture format.

Experiencing Live Music—The Western musical heritage is studied through selected musical video and audio recordings and lecture information about historical background and setting. Music elements and music styles and periods are included. Video recordings of local performances are used when possible, along with purchased video recordings. Lecture materials are adapted to printed format.

The Humanities and the Environment in the Americas—Art, architecture, folklore, literature, and music are used in a cross-disciplinary study of the transition from agrarianism to urbanization and industrialization. Depictions of attitudes toward nature, industrialization, and limited goods vs increasing supply are studied via artistic and literary selections. Reading materials and art prints are used.

Introduction to American Culture—The course is an overview of U.S. culture, using insights of several disciplines, incorporating factual and fictional interpretations. Enculturation and schooling, kinship and family structure, social structure, economic life and public order, religion and morality are covered, along with segments on the arts and on world-view. Poems, articles, essays, video tapes, and films used in the on-campus course were adapted to enhance the telelecture format of the off-campus course.

Logical Skills—For use in a representative introduction to logic course, the instructors and converted a computer program, available from a University of Minnesota time-share system, for use on an Apple computer. The materials developed were for coaching students on truth tables and were used in a unit on deductive arguments, specifically molecular arguments and the logic of propositions. The unit was used to teach students to distinguish valid from invalid arguments.

Predicaments and Alternatives to Nuclear War—Television presentations, supplemented by audio tapes, include material organized to discuss facts and issues about nuclear weapons and means of reducing the threat of nuclear war. Topics covered include the development, evolution, and background of nuclear weapons, various paths and scenarios leading to nuclear war, efforts to control nuclear weapons, causes and costs of the arms race, and reducing the nuclear threat. National, international, and religious perspectives are presented.

Scandinavian Origins—The course is a study of Scandinavian mythology and literature, including gods and myths and their Greek and Roman equivalents, geneological and anthropological background, mythical characters, and several Scandinavian sagas. Printed materials were adapted for off-campus use.

The Vietnam War—1950-1975—A study of Vietnamese history and culture in the throes and aftermath of war is divided into a series of historical periods. Topics covered include the French impact on Vietnamese culture, linguistic and cultural background of the Vietnamese, migrations and resettlements from north to south, the American war years, and post-war movement of refugees. Lecture materials and readings are adapted to print format for off-campus use, along with audio tapes, maps, charts, and statistics.

Adapting English Courses to Independent Study

Vern Thompson
Willmar Community College

Like most colleges, Willmar Community College has experienced a significant shift in its clientele. In 1974 only 12% of our students were classified as older or "non-traditional." In 1984 that number had risen to more than 30%. This shift necessitated several changes in our course and program offerings. No longer could we think primarily in terms of eighteen-year-old, full-time students. The older, non-traditional student had to be recognized as an important part of the student population.

That recognition had to involve a concern for the wide variety of backgrounds and goals with which these students come to our institution. Non-traditional certainly implies a unique background for each student. Some are single parents with pre-school children; some are older women re-entering the job market after raising their families; some are recent retirees who wish to begin a new career; still others are professionals who wish to upgrade their skills. Obviously, designing programs to fit their needs is a formidable challenge.

It is not only necessary to plan a program of traditional courses which will fit their career goals. Frequently their particular circumstances and family obligations make it impossible for them to fit into a traditional format. We often are guilty of accepting non-traditional students and then attempting to make them as traditional as possible. We force them to adapt to a schedule which, aside from a smattering of evening classes, is still designed for the eighteen or nineteen-year-old full-time student. Clearly, we must offer more than that.

The NEH grant was called "Improving Access to the Humanities in Rural Areas." It seemed fitting, then, to direct our efforts to those courses in the humanities which would extend our offering beyond the scheduled on-campus classes. I received two grants: the first for an adaptation of English 121, freshman composition; and the second for an adaptation of English 245, modern American literature. Although freshman composition is not usually considered part of the humanities, the grant committee felt that this course, stressing the modes of discourse and critical reading concepts rather than mechanics, could properly come within the purview of the grant. I developed English 121 during the summer of 1983 and English 245 during the summer of 1984. Since fall quarter of 1983 the English 121 course has enrolled forty-one students; we began offering the English 245 course during winter quarter of 1984, and three students were enrolled.

Both courses were developed using an audio-cassette format. The core of each course is a series of taped lectures. Each course also uses a student booklet containing lecture outlines, study guides and writing assignments. Using the tapes as a vehicle seemed to be the most feasible of several alternatives. Our college does not have the facilities for the production of high quality video tapes, and many students would not have the necessary equipment to view them. Tele-conferencing or closed circuit TV would not fit our particular circumstances either. Audio tapes seemed to be the best solution.

Producing audio tapes involves a great deal of preparation. One cannot just turn on the tape and lecture. Very few of us are that fluent or well organized in our class presentation. In the classroom we have the advantages of visual aids such as the blackboard or overhead. We can receive immediate feedback. We can repeat; we can question; we can make necessary changes in presentation as we go along. We don't have these advantages in the taped lecture.

The taped lecture, by its very nature, requires meticulous selection. First, one must carefully plan the entire course, breaking the material into units of suitable length. What may work very nicely for organizing a classroom course may be completely unsuitable for independent study. One is not planning days or weeks of a quarter or scheduling around holidays. One is planning blocks of work which students can complete according to their own schedule. Hence, one must concentrate on blocks of manageable content. One must also consider how much students can do as one unit before submitting that work for evaluation and going on to the next block. One must anticipate where instructor conferences will be necessary—where we want to help and where one wants them to struggle on their own.

One must also give careful attention to sequence. One must not only build an order of difficulty throughout the course, but also be extremely careful in deciding what concepts the student must master before going on to the next block of work. Material which is out of sequence will be extremely difficult to reorganize once students have begun the course. One must also build in mechanisms for frequent review. The students are out there, basically on their own, and they need to know exactly what is expected of them and exactly how they stand in their mastery of the material.

The taped lecture format also has some obvious advantages. Students can replay the tapes, either in part or as a complete lecture, as many times as necessary. They can fit the lecture into their own schedule and control their learning environment. For example, I found that students were often carrying tapes with them and playing them during their lunch hour at work or in their cars. The portability of the cassettes allows students to utilize their time as effectively as possible. Because taped lectures demand such careful planning and clarity, the quality of the finished product far exceeds that of the average classroom lecture. Aside from the obvious lack of student questions and general class discussion, the actual lecture material can be presented much more concisely and clearly on tape. The fifty-minute class lecture could be condensed to a half hour tape with no real loss of effectiveness. The meandering anecdotes many of us use in the classroom seem even less profound on tape, and we discover that bad jokes and personal asides are really not very funny. From the standpoint of strict lecture, the taped presentation represents, or should represent, the absolute best that we can do.

After the organization of the general outline of the tapes, one must deal with the actual writing of the lectures. Here, no doubt, practices will differ with each instructor. Although many would feel perfectly comfortable speaking from a bare outline, I prefer to speak from a prepared script. In my earlier experiences with taping materials for the learning center or for class supplement, I tried several variations of the outline and extemporaneous presentation. I wanted the sponaneity and freedom of presenting the material as if I were before a class.

At first listening, the lectures sounded brilliant, sparkling and witty. I was really making the subject come alive. After a more careful evaluation—and particularly after trying them out on students—I had to come back to reality. Instead of spontaneity, I too often found awkward pauses, garbled words or indecipherable animal sounds. Students were quick to point out that I often repeated obvious information or left out needed illustrations. I often lost track of time and had to change my organization in mid-lecture. The classroom environment is somewhat forgiving. We can pull together loose ends the next day. How many of us have not used a second lecture to repair the damage done by the first one?

But the taped format requires more precision than that. Pauses become more irritating. Garbled language and sloppy enunciation are magnified. Dropping one's voice to a monotone becomes even more deadly on tape. Above all, if students become confused during a tape lecture, they may remain confused until they can call or visit the instructor and get it straightened out.

My working plan, then, called for using ~~a~~ prepared script and deviating from it only when I felt completely confident. This requires practice in making the lecture sound spontaneous and unrehearsed, in writing in a conversational style, and in concentrating on varying tone and volume as much as possible. In summary, the lecture should sound well organized and fluent—but not "canned."

All of this may sound as if I am placing impossible demands on the lecturer. I don't mean to imply this. Few of us have the mellifluous voice or polished cadences of the professional newscaster or actor. But we can do the best we can with what we have. We can practice a bit. We can experiment until we find our most relaxed speaking style. Above all, we can prepare carefully enough so that we feel confident and forceful when we sit down to record.

The actual mechanisms of taping may vary with one's facilities and personal preferences. The best product is, no doubt, achieved with a good quality reel-to-reel recorder and the necessary editing and transcribing equipment. A few years ago I made some tapes at a radio station, using a professional sound engineer and high quality reel-to-reel equipment. The technical quality was fine, but I was terrified by the whole experience, my voice quavering on the thin edge of hysteria. I have felt much more relaxed recording in own college sound booth and either using our audio-visual director to handle the equipment or operating a good quality cassette recorder myself. I found these tapes to be perfectly adequate for duplication and use by students. We must try for the best technical quality, yet we don't want to be intimidated by complex equipment or procedures.

The English 121 course is a rather traditional first-quarter class of the English sequence. It stresses expository writings beginning with the single paragraph and ending with the multi-paragraph "mini" research paper. Although many beginning freshman composition courses include an intense review of grammar, punctuation and usage, ours does not. We try to handle such problems individually as they occur in the student's writing either through instructor conferences, theme revisions or referring students to the learning center for work with the English tutors or with programed materials. Hence, the independent study course does not cover these units in the tapes or in the booklet. Certainly whole areas of mechanics could be easily adapted to the independent study format, either with instructor-prepared materials or by incorporating some of the excellent prublished materials into the course. These topics are actually easier to handle in a tape format than the more abstract concepts of Composition.

As I mentioned earlier, writing the independent study course forced me to reevaluate my course objectives. I had to decide exactly what general concepts were most important and direct each unit toward them. I had to drop several of my cherished "canned" presentations because they simply did not fit the overall sequence. Most of all, adapting the course forced me to be extremely critical of traditional writing assignments, eliminating those which had not produced satisfactory results and adding others which were more appropriate. In outlining the course I found it helpful to write out three or four very specific objectives for each unit.

I organized each unit into a four-part format in the student booklet: lecture outline, exercises, supplementary reading and sample themes, and theme assignments. The lecture outlines include major and minor headings and terms to be defined. They allow plenty of space for students to fill in notes. I think the outlines are essential. In the past I have found that students have a tough time taking lecture notes without a guide or some "signposts" along the way. One must make certain that the lectures are clearly keyed to the outline, even to the point of announcing headings, so that students do not become confused. At the same time students must be forced into very active listening by requiring them to adapt the substance of the lecture to their own words.

The exercises, of course, vary with each unit. Some exercises are multiple-choice or completion; others are short-answer essay; still others require complete paragraphs or short essays. Although I grade the exercises, I don't require them to be typed or even particularly neat. The exercises are meant to give students practice in handling the concepts of the lecture. On side two of each tape I discuss the exercises, and students can make whatever corrections or revisions they want. In this way the exercises also serve as a self-test, giving students an indication of how well they understood the lecture. I also use side two of the tape to discuss the theme assignment in greater detail, suggesting topic ideas or the steps involved in each assignment.

The writing assignments are designed to focus on the objectives and major concepts of each unit. Of the ten writing assignments, five are single paragraphs; five are multi-paragraph essays. On both levels the subject matter progresses from personal experience to writing based on outside sources. This inward to outward progression allows students to see the relationship between subjective and objective points of view. It also enables students to gain some confidence in solving basic problems of organization and development by drawing on their own experience before going on to the larger tasks of interpreting and evaluating sources. Beginning with the single paragraph also allows students to grasp such concepts as order and patterns of development on a miniature scale before wrestling with more complex and multiple patterns in longer essay.

Obviously, composition courses vary tremendously, not only in subject matter but also in approach. There is no single, universally accepted "course of study." Nevertheless, it may be helpful for me to briefly summarize the units which I developed. I began with a unit called "Conclusion and Evidence." In it I tried to define and illustrate the conclusion-making process inherent in any writing task. I spent considerable time, in both the lecture and in the exercises, on inductive and deductive reasoning. It is also essential that students grasp the difference between statements of conclusion and statements of evidence. Hence, before the writing assignments I gave students a rather lengthy series of exercises on kinds of conclusions, on valid and invalid conclusions, on kinds of evidence, and on the process of combining conclusion and evidence in writing. This really becomes the foundation for the later discussion of topic sentence, paragraph development, thesis statement, and development of the longer essay.

Those later units on topic sentence and paragraph unity, paragraph development, order and coherence, and style involve exercises and writing assignments which stress the paragraph as a basic unit of writing. The unit on the multi-paragraph essay expands the conclusion-evidence relationship to the basic structure of introductory thesis paragraph, body paragraphs, and conclusion. The essay writing assignment, based on a topic of the students' choice, follows this rather strict plan of organization. In the last three units—"The Essay as a Literary Form," "The Analytical Essay," and "The Research Paper"—I try to expose students to the enormous range of the essay. The exercises involve interpretation and analysis of informal essays by such writers as E.B. White, James Thurber, and Larry Batson and formal, scholarly essays by literary critics, sociologists and historians. In the writing assignments students try their hand at the informal essay and then move on to the analytical essay based on at least three sources. The overall objective of the last half of the course is to enhance the students' critical reading skills and to develop competence in the variety of writing tasks they will face in their academic and professional life.

In content, then, this is a fairly traditional composition course. One could use any number of rhetoric texts and readers which are organized in the same way. I prefer to use my own materials, but one could certainly develop a lecture series based on a published text and use the text's exercises, readings and writing assignments. An independent study course does not necessarily have to be strikingly innovative or unique in its approach.

Any independent study course must still involve instructor-student contact. I don't require a set number of conferences, but students are encouraged to call or visit me when they have problems. Out-of-town students call me, and I return their calls on the WATS line to cut down on their telephone expense. I get a lot of calls at home. Some students require only three or four short conferences during the course; others need substantial help with each unit. Older students, particularly those taking this as their first college course, may not need help so much as reassurance. They want to be certain that they are doing acceptable work at every stage of the assignment. In general, the amount of individual time I spend with these students is about the same as with students in a regular class. Most students who are willing to take on the independent study requirements are well motivated and responsible.

I base the grade for the quarter on the exercises, themes and final test. I have students come on campus for a final test and a comprehensive interview in which we review their work. This also gives me a chance to get their evaluation of the units and their suggestions for revision. I have them submit the graded exercises and themes with their corrections and revisions. I keep these on file to lessen the number of "loose" themes floating around the community. I try not to be unduly suspicious of plagiarism, but I also try not to be completely naive.

After offering the course for six quarters, we are making a few changes in scheduling. We allowed students to enter at any time in quarter, and we gave them four academic quarters in which to complete the course. Of the forty-one students who have enrolled, six have been dropped, fourteen have completed the course and the rest are in various stages of completion. The "open entry" has worked fine, but the completion period is too long. Too many students are simply procrastinating until they run out of time, or they are letting so much time elapse between units that they are losing the continuity of the material. In the second year of the course, I have insisted that each student formulate a tentative schedule for completing the course within two quarters. This has produced much better results. I think we must allow some flexibility, but students must also be given some guidelines for making steady progress.

The American literature course was designed in much the same way as English 121: taped lectures and a student booklet. Again, I had the same task of evaluating objectives and organizing content. In teaching this quarter of the sequence on campus, I concentrate on modern American novels. Since most of the students are non-English majors, I focus on reading and interpretation of a few major works rather than attempting a comprehensive survey or extensive literary history. Selecting novels, of course, is partly a matter of individual preference. I chose four novels, partly for their individual merit, partly as representative of major twentieth century themes. These novels—*A Farewell to Arms, the Great Gatsby, The Grapes of Wrath and Babbitt*—became the core of the independent study course; and after a background lecture on Realism-Naturalism I prepared the rest of the tapes around them. I devoted one lecture (one side of the tape) to the background of each author, two lectures to each novel and one lecture to the essay questions for each novel. In this way I could produce a compact package of ten tapes.

The student booklet contains outlines for each lecture, study guides for each novel and essay questions. After the introductory notes the student has four units to complete. Students submit the notes, study guides and essays for each unit. Since the essays are rather extensive, usually running ten or fifteen typed pages for each novel, they count about three-fourths of the grade. Again, I keep all materials at the end of the course.

As in English 121, students may enter the course at any time. Instead of four academic quarters, I established sixteen academic weeks as the maximum time limit. At the beginning of the course, students submit a tentative plan with completion dates for each unit. These, of course, can be extended, but the plans give students a way of structuring their time. I also extend the sixteen-week period in unusual circumsances. Although I have had only three students in the course so far, I see some basis for comparison. These students completed the course with fewer delays and adjustments than any of the students in English 121.

Part of the reason is, no doubt, that the American literature students have some college work behind them, since at least one composition course is prerequisite. They know the routine. Nevertheless, I think the shorter time period is a motivating factor.

The production of the tapes involved some problems different from those of the composition course. There is, first of all, the necessity of correlating the tapes and the texts of the novels. Presumably, students have read each novel before listening to the lectures. Hence, there is no need to summarize or dwell on literal details. But one must use passages from the novels in his interpretation, and referring to page numbers will confuse students who may be using an edition of the text other than the one sold for class. Instead of page numbers one must use chapters and specific incidents when citing passages. One must also avoid topical references or examples which date the lectures. If the lectures are used for a number of years, it is a lot of work to revise a lecture in order to make minor changes. There must also be a degree of separation between the lectures and specific essay or study guide questions. It may be necessary to revise the booklet materials, but one should be able to do this without changing the lectures. For example, one must be careful about referring to "question six, page three" of the study guide. In a later revision "question six" may be on a different page and refer to something entirely different. The student will be hopelessly confused. Besides, the purpose of the lecture is to discuss a broad range of intrepretations, not to answer study questions or dictate what the student is to write in his essays. It is helpful to think of the booklet as being constantly revised, but the lectures as fairly permanent.

"Second, one must also deal with the amount of critical material to be introduced into the lectures. Although one can certainly cite outside authority in the tapes, quoting long passages from critical essays can be deadly dull and confusing. It is far better to introduce students to literary criticism in a separate assignment. I usually require a short review of one critical article for each novel, and I discuss it in individual student conferences.

Third, one must make careful choices about what to cover in the tapes and what to leave to study guide questions or the essay assignments. The lectures must be succinct, and there is no point in digressing into minor details of imagery or style which can be pointed out in the study guide. I found myself revising the lecture outlines several times in order to fit the most essential material into the allotted time.

Fourth, one must clarify the essay assignments as much as possible. The last tape—the discussion of the essays for each novel—allows me to review the questions and offer some suggestions for organizing the essays. Although students must be granted considerable latitude in their interpretation, they need very specific directions on format and documentation. At the beginning of the course they are quite concerned about what the essays should entail. I include a sample essay in the booklet, and in the tape introducing the course I discuss it and review some general concepts of thesis statements, organization, and the use of examples. This helps to allay the fears most students have about essay examinations, I also give students some choice out of a list of essay questions. By separating this explanation from the core lectures, I can change the list of questions, and I need to revise only the assignment tape.

The conferences for this course are somewhat different from those of the composition course. Students will not usually have questions while reading the novel. The three students I have had so far initiated conferences while preparing their essays for each novel. They wanted to clarify some points of the lecture and study guide and try out some ideas. Less capable students will, no doubt, want more direction in their writing, but the most productive conferences took place after I had graded the essays and they had read my comments. They wanted to talk about the novel and share insights with me.

The most interesting discovery I made was that they really missed discussion with other students. In fact, the three of them met on their own to discuss the novels after they had completed the course. This certainly reinforces the old idea of the importance of "literature as shared experience." I should have planned for this, and in future quarters I intend to arrange informal discussion sessions or at least have students exchange telephone numbers. I think this is especially important for those students living some distance from the college.

After some preliminary evaluation of both projects, I think I can offer a few observations and suggestions for those planning independent study courses.

1. Designing a new course or adapting an existing one does take careful planning and preparation. One cannot just send out a textbook and a list of assignments and tell students to go to work. The course will require some changes of objectives, sequence and approach.

2. Taped lectures may require a detailed script and some practice. On the other hand, the instructor does not need prior experience or special talent.

3. One may use textbooks or prepare one's own printed materials. In either case they must be carefully coordinated with

the tapes.

4. To avoid a lot of unnecessary phone calls, one must make directions and assignments extremely detailed and clear.

5. Flexibile scheduling is important, particularly the freedom to begin at any time during the quarter. Time limits may be extended for more than one quarter, but the student should be encouraged to plan the work systematically.

6. The instructor must be available to students. He must return phone calls promptly and encourage students to schedule conferences. Conferences should be relaxed and informal; it is essential that the student not feel intimidated. Conferences should not be used as part of a grade. Neither should they be used as oral tests in which students are compelled to defend their work. If oral tests are used, they should be scheduled as such.

7. The instructor must adjust to handling a continuous flow of papers and questions from students at widely different stages of the course. I find several themes in my mail each day, and it is important to return these promptly. I also try to set aside one office hour each day to return phone calls and schedule conferences. Although one is not spending the time in class, the work involved, once the course is underway, is about equal to teaching a traditional class. In order to handle it well, the instructor must be given appropriate release time.

8. Student feedback and evaluation are essential, and students must feel free to point out problems and offer suggestions for revision. As for general evaluation, students are inclined to be more honest after they have completed the course, received the grade and are safely beyond the possibility of reprisal. Follow-up questionnaires can be very useful in planning major revisions.

9. In adapting an existing course, the instructor can also use the taped lectures as supplements in the regular class. I placed my tapes and outlines in the learning center, and students have used them for make-up work and review. I have also transferred a couple of students who have had extended illnesses to independent study and allowed them additional time to complete the course. In other words, some of the effort devoted to preparing the independent study materials will serve to enhance the classroom course.

As our non-traditional clientele continues to grow, independent study courses will be in increasing demand. As instructors, we must experiment with a variety of formats and delivery methods. We may make mistakes and be frustrated at times, but we can serve students well by exploring some alternatives.

Creating Computer-Assisted Instructional Programs for *The Iliad* and *The Odyssey*

Gary L. Litt
Moorhead State University

It's here; there is no question about it. For a while we could delude ourselves into believing that it was just a passing fad like the hula-hoop, the reading machine, or Pac Man. Some educators still harbor hidden hopes that if they ignore the situation, the culprit will sneak away on little semi-conductor feet. Others take a more frontal approach and rant about dehumanization in the classroom and techno-tyranny. But it is all to no avail. The computer revolution is as much a fact as the American Revolution. Education might be better served if we teachers, instead of fighting a flailing rear-guard action, used our energy to see precisely what this powerful new tool can do for us and our teaching strategies.

It was this impulse to explore the possibilities of the computer that encouraged me to apply for my initial NEH regrant for "Improving Access to the Humanities in Rural Minnesota." I teach a course in the the Moorhead State University External Studies Program called "Classics of Western Civilization." Many off-campus students take this course as independent study, and the ones who take it as a "regular" class meet only four times a quarter in two and a half hour sessions. The material and situation were ripe for a Computer-Assisted Instructional (CAI) program on one of the books. I chose *The Iliad* because students have problems reading the book and because it seemed to have a lot of possibilities for a variety of CAI programs. Later I applied for a second grant to use the various techniques and programs developed for *The Iliad* to produce a set of similar programs for

The Odyssey.

My goals upon entering this computer adventure were (1) to familiarize myself with the possibilities of the computer and computer-assisted instructional programs; (2) to create a series of useful programs for *The Iliad* (and later for *The Odyssey*) for the numerous classes in which I teach these works; (3) to explore the analytical possibilities of the computer in relation to the interpretation of literature; (4) to see how effective a CAI program could be in helping off-campus students study and understand the works.

When I began the project, I was pretty much a computer novice. I had owned a Commodore 64 for several months and had taken an introductory course on the computer which had taught me little more than how to initialize a disk and run a program. Later I was to take, simultaneously, courses in Apple Basic and Apple Pascal. At the time, Pascal was pretty much beyond me, but Basic was essential. I believe that anyone seriously interested in computer applications and software selection, development, and evaluation should have at least a minimal knowledge of a programming language. My ability to use the computer in a personal and flexible manner is greatly enhanced by a knowledge of Basic. If one can type, follow, and modify an elementary Basic program, one has access to a tremendous number of useful educational programs from texts and magazines. Many of these programs, which usually require only a few minutes of careful typing, are often the match of commercial programs costing $20-$100. Of course, for anyone desiring to develop CAI programs, Basic or Pascal (or an authoring language like Pilot) are necessary.

However, I believe that most teachers must come to an important awareness: chances are, few of us are going to become effective programmers or developers of software. We generally do not have the time, energy, or patience to develop truly creative, state-of-the-art, marketable software. Yet, this does not mean that we can't put together creative, useful programs and packages for our own use and for the considerable benefit of our classes and schools. But because of the rapidly growing sophistication of both the student user and the available software, I believe the direction that CAI and software development must go is toward a creative collaboration of successful teachers who know their crafts and disciplines well and who have a fundamental knowledge of computers and their possibilities, and programmers who have a sensitivity to educational needs and techniques. This is the path that I followed in the development of my programs. Without my programmer, I would have been limited to useful, but minor and relatively uninspired quizzes, drills, and exercises.

One of my primary purposes in this paper is to narrate the kinds of problems and difficulties I had in the project(s). They were myriad, and had to do with costs, time, computer and language choices, inadequate knowledge, the difficulties of collaboration, technical problems, etc. My first warning for someone entering this kind of project is that it will consume much more time and energy than one can imagine, and that the consumption is proportional to one's lack of knowledge of programming and computers, so study up!

I produced the following programs for each of the works:

The Iliad

1. A Character Glossary
2. A Major Character Review
3. Quizzes on:
    - a. Greek Deities
    - b. Heroes of *The Iliad*
    - c. Women of *The Iliad*
4. Major Character Quiz (40 questions)
5. Simile Analysis Program

The Odyssey

1. A Character Glossary
2. A Major Character Review
3. Quizzes on: a. Greek Deities
    - b. *Odysseus' Adventures*
    - c. Immortalls of *The Odyssey*
    - d. Women of *The Odyssey*
4. Major Character Quiz #1
5. Major Character Quiz #2 (20 questions each)
6. Simile Analysis Program
7. Adventure Analysis Program

These programs took hundreds of hours to develop. They are not particularly complex as computer programs, with the exceptions of the Simile and Adventure Programs and some of the screen formatting; however, these last programs do accomplish some rather complex and sophisticated analysis, which was one of my goals. What took time were the planning, my own programming of the quizzes with all the problems that a novice programmer can make, the drafting of entries for the Character Dictionaries and the typing of those entries, the formulation of questions for the analysis programs which could be answered by a relatively simple scanning and matching routine.

My first major problem was one to which I had not given much thought, but should have. When I applied for the grant, I owned a brand, spanking new Commodore 64 computer set-up for which I had just paid $1200. Of course, I assumed that I would be doing my work on the Commodore, and one of my incentives for the project was that I had my own computer. No such luck. As I began to think about the needs of the project and of the students and situations where the packages would be used, I realized that the Commodore was not an appropriate machine for such development because public education in Minnesota is dominated by the Apple machines. The result was another major investment in a complete

Apple IIe System. The money from my two grants didn't cover my basic investment, particularly after I also paid one third of the grant to my programmer. Clearly, projects like this are done for knowledge and experience, not profit.

I do not regret the money invested in either of these computers, and I use both in a variety of educational contexts; furthermore, I believe that seriously involved teachers need their own computer to appreciate and use fully the new technology. The microcomputer needs to become a part of everyday life, not just another of the machines at school. In addition, the time demands of programming and software evaluation and development nearly require a machine close at hand. So before purchasing a machine or getting involved in programming, one should analyze carefully the specific needs of the situation.

Not too distant from the problem of what computer to work with is that of what language to use. Again, when I initially applied for the grant, I had some ideas which were to be foiled by actual experience. As I mentioned earlier, after receiving the grant, I began some programming courses. Experts told me that the only language for serious programming was Pascal (new research and approaches are questioning this assumption). However, Pascal and I didn't mix well, though I perhaps have not given it a fair chance. I can see that it is a beautiful, logical, structured language, and I hope someday to be able to master its elements, but I was lost and frustrated by the version I was saddled with—Apple Pascal. Pascal on a micro does not seem to me to be an efficient mode of programming. The disk shifting, error trapping, and command structure will easily discourage the novice. Basic seemed to meet my needs much better, though many of the professionals scoff at its inelegance and inefficiency.

But neither Basic nor Pascal had been in my original thinking about languages. As a beginning programmer, I had been impressed with the possibilities and ease of use of Pilot, an authoring language developed for language arts. Pilot is especially suited to the novice, and initially even my programmer thought that it might be a solution because one of our needs was for a fairly complex matching routine which is one of the strengths of Pilot. However, after a lot of experimentation, Pilot, in both its Commodore and Apple versions, proved inadequate for more complex programs. Even in the simpler quiz programs, it was almost as easy to work in Basic, and we were able to get more useful screen formatting effects by doing so. Yet, I still believe that there is a place for Pilot in the preparation of relatively easy and attractive programs by the novice for one can learn to produce useful, personalized programs which include graphics and sound, with only a few hours of instruction.

Once we had decided upon Basic for our language, we began designing programs. My proposal had originally been quite ambitious, and it didn't take long to realize that I had committed us to more than we could reasonably handle. I began with the development of the Character Dictionary. I felt that this was an important element of a package because one of the major stumbling blocks for students reading *The Iliad* and *The Odyssey* (not to mention a good many other older classics) is the problem with names. Students are easily disoriented and discouraged when confronted with a barrage of characters with unusual looking and alien-sounding names. The panorama of *The Iliad* is particularly packed with a large number of characters, and readers who have no idea which characters are important and which minor are easily frustrated.

The Character Dictionaries can be used to review all the significant characters of *The Iliad* and *The Odyssey* in terms of their importance and the roles they play in the works, or one can use them to check up on characters one has forgotten or about which one would like to know more. But because the number of characters in each of these dictionaries is large (45 for *The Iliad* and 61 for *The Odyssey*), I have abstracted twenty of the most significant characters from each work for separate programs called Major Character Review. These programs are meant to be used before one even begins reading, so one immediately has a sense as to which characters to watch and what some of the background is for those characters. After students have read the book, these programs can function as reviews. We limited the number of major characters in both these Major Character Review programs to 20 so that there would not be too many to manage and remember. Within the 20, the characters have been arranged in order of importance, though students can retrieve any character by number from the index which appears when the disk is booted.

Once students have gone through the Major Character Review, they can check his absorption and memory by going to the quizzes on the major characters. In the case of *The Iliad*, there are 40 questions, based on the information found in the descriptions. *The Odyssey* quizzes are divided into two sets of 20 questions, for when I had students evaluate the packages, they indicated that 40 questions were too exhausting, even if one could hurry the process along by continually hitting the return key. As I revise these programs, I will change the *Iliad* format to two twenty-question quizzes.

Students state that the Major Character Reviews are of considerable help in establishing character priorities and in letting them know what to watch for in the works. The descriptions include family background, commentary which might be useful, and developments and ideas to watch for in connection with the character. In the case of the *Iliad* descriptions for both the Dictionary and Review, I have included information such as the nation of origin and the allegiance (Greek or Trojan) of the character. A typical entry (though one of the shorter ones) looks like this:

> Name: Agamemnon
> Nation: Greece/Mycenae (or Argos)
> Reference: Throughout
> 4: 519-37
> 11: 399-65
> 24: 20-207
>
> Son of Atreus; brother of Menelaos; husband of Klaetemnestra; father of Drestes, Elektra, Iphigeneia, and Chrysothemis; leader of the Greek forces at Troy. As a leader, Agamemnon is selfish, indecisive, arrogant, insensitive, headstrong, brutal. His foolish quarrel with Akhilleus initiates a series of defeats and near disaster for the Greeks and their allies. Yet Helen can call him "a good king and a formidable soldier" (p. 73). Upon his return to Mycenae, Agamemon and his concubine, Kassandra, are murdered by his wife and her lover, Aegisthos. Agamemnon is avenged by his son, Orestes, who kills Klaetemnestra and Aegisthos. This homecoming and multiple revenge by Orestes is a key subplot of *The Odyssey*.

The top part of this screen is done in inverse letters on a green highlighted background. The actual entry is double-spaced and in a forty-column format with the text on multiple screens of roughly eleven lines. As the student finishes one screen, he can scroll forward or backward by striking the "n" key for "next page" or the "p" key for "previous page." However, as a result of evaluation and experimentation, we changed the format for the *Odyssey* program. The double spacing took up a great deal of memory and disk space; as a result, the *Iliad* Character Dictionary occupies two disks which makes access somewhat inconvenient. So, for the *Odyssey* program, we changed to a single-space format and were able to get the entire Dictionary on one side of a disk.

The matters of format and machine configuration are significant and should be given considerable thought before one is too far along in program development. However, we discovered that we had made a mistake here. Our first consideration was the availability to the student of computers and the most likely configuration of those computers; therefore, we initially assumed a 40-column machine. At the time, we believed that more people would have 40-column machines available than would have the 80-column ones. However, as our programs became more complex and our screen formatting needs more demanding, as in the Simile Analysis Programs, we had to go to the more useful and flexible 80-column format.

In none of these programs did we fully accomplish what we had intended. Nevertheless, one of the more exciting facts about programming is that one is never through with a project; there is always that one last touch. Thus in my original proposal, I had hoped to include maps of Greece and Asia Minor with a flashing marker indicating the home of each hero. If I can find time and money to revise these programs, I will attempt to include this feature. I would also like to convert the Dictionary and Review programs of both books to an 80-column format and, possibly, different spacing. Another flourish for the program will be a printing routine which would give the student hard copy of any of the character descriptions.

An additional bonus of the Dictionary series is a utility program which sets up the formats for each screen, basically a simple screen editor. Now that I have this utility, I can create neatly formatted screens for dictionaries or other patterned formats for any book I choose without writing a complex printing and formatting program. Again, I would perhaps want to modify the editor now that I have some experience with this kind of utility, but the concept of a screen creator is a good one to know about.

The quiz programs for both *The Iliad* and *The Odyssey* were not particularly involved or difficult; however, they are useful in that they allow the student the opportunity to see how much he remembers from the Major Character Review, whether he can recall Odysseus' major adventures or the names of the Greek gods, or who some of the major male and female characters are from each work. The one difficulty with the quiz program is a universal problem with the computer, and that is spelling. The student, in any of these programs, must enter his answer so it corresponds exactly with the programmed answer, including capitalization. If I ask, "Who is the greatest Greek warrior at Troy?" the student must give the answer, "Akhilleus." "Achilles," another common spelling of the hero's name, will be flagged as a wrong answer. We have approached this problem in two ways. First, we give a prompt with any incorrect answer which asks the student to check the spelling; then, we include in the documentation that accompanies the programs alphabetical lists of characters and gods from each of the books. In the case of the analysis programs, we ask the student to keep all letters but the initial letters of proper nouns in lower cases. Here is an instance where Pilot has a real advantage over Basic. Pilot has commands that allow for possible incorrect spellings and for disregarding capitalization in student answers, and in situations such as these quiz programs, these features can be a helpful advantage.

These quizzes are the typical kinds of drill and practice review that accompany most CAI programs, and I believe that such exercises are necessary. There is no easy way to remember essential information other than by drill, and mythology and literature have a lot of such information. One simply must be able to recall the names of the heroes and gods to talk about the books intelligently. I would like to enliven this section of the programs with graphics, charts, graphs, and sound.

Some of these drill and practice quizzes have useful techniques for screen formatting and answer responses. We found that the list-type quizzes, i.e., list the twelve major Greek deities, were difficult because of the problem of remembering which deities one had named, so we created a format which puts the student's correct answers at the top of the screen. When the student has completed entering the number of allowable answers (one gets twelve tries for the twelve Greek deities), he is given the number of his correct answers, and the entire list is placed on the screen with the deities he missed in his list highlighted. The student is then taken back to the secondary menu to quit or continue with another quiz.

The final group of programs, those which do analysis, are the most interesting and intriguing. Initially, I wanted a program which would help students analyze similes in *The Iliad* and *The Odyssey*. I specifically did not want one of the more commonplace exercises—no filling in a blank with a single word, no multiple choice answers. I wanted the student to read a simile and then list four or five observations about that simile in answer to carefully created questions. I wanted the student to be forced to record his thoughts and observations about the simile. However, I discovered that creating critical questions whose answers could be scanned by a relatively elementary program was no easy task. I am not fully satisfied with our results, but I believe that I have begun to appreciate the possibilities and difficulties of this kind of effort. At any rate, working on this program was the most challenging and valuable part of the experience—pedagogically and intellectually.

In developing my questions, I was forced to look at my teaching techniques, at the process of literary analysis, at how a student might think about questions and analysis, and at the possibilities (and future possibilities) of CAI instruction in the area of literary analysis. I discovered that it was extremely difficult, though not impossible, to formulate truly useful and analytical questions which would elicit manageable short answer responses. There are severe limitations—one must often formulate the questions in terms of "qualities" of a situation or development, but once I began thinking along these lines, I found many useful questions which would require the student to be more thoughtful and analytical about a passage. One of my chief problems in this program was to give variety to my questions so the student wouldn't feel that he was doing exactly the same thing over and over again.

The process of formulating these questions increased my own understanding of the works and the elements I was analyzing, whether simile or Odyssean adventure. One must twist and turn these literary moments around a great deal to come up with useful probing questions, and in doing this, one arrives at a more thorough knowledge of the literature and of the processes of analysis. To expand these programs would further add to my appreciation of *The Iliad* and *The Odyssey*, if I can judge by what I have learned so far. This enhanced understanding of the works was a benefit that I had not anticipated in creating CAI programs. I had assumed that I would just be recording useful information and insights I had already accumulated. One might consider this serendipitous element of programming when working with the computer—valuable side benefits often accrue which one had not anticipated.

As to the Simile Analysis Program itself, after the student boots the disk, he is given an option to view the directions. These directions include how the program operates, but I have also written an explanation and definition of the Homeric simile, how Homer uses it, and what to look for as one reads a simile. The student is then returned to a menu where he can choose to examine one of four similes which are arranged in order of difficulty and complexity. When the student chooses a simile, normally beginning with number one, he will be given a screen which is divided into three sections. At the top of the screen is a highlighted area containing a line which places the simile. The following is an example of one of the similes from *The Iliad*:

The Iliad Book 4   Lines 429-41   Page 102

As down upon a shore of echoing surf big waves may run

> under a freshening west wind, looming first on the open sea, and riding shoreward to fall on sand in foam and roar, around all promontories crested surges making a briny spume inshore—so now formations of Danaans rose and moved relentless toward combat. Every captain called to his own. The troops were mainly silent; you could not have believed so great a host with war cries in its heart was coming on in silence, docile to its officers—and round about upon the soldiers shone the figured armor buckled on for war.

The page number is for the Fitzgerald translation of the books. Below this header is a "window" of ten screen lines reserved for the presentation of the simile itself. Because some similes are longer than the ten line limit, we have included a feature which uses the up and down arrows to scroll the simile one line at a time. The beginning of the simile is marked with a " " so that the student will know where he is at. The directions have told the student to scroll carefully through the simile after having read a question which is located in a "window" on the lower left of the screen. This window is separated from the simile by a broad highlighted bar which contains scrolling directions for the simile. The questions that appear here ask the student to look for certain qualities or interpretive information in the simile (or adventure if he is in the *Odyssey* program). Some typical questions are:

> By comparing the Greeks to the pounding surf, what qualities does Homer suggest for the Greek warriors and their advance?
>
> What are some of the qualities of the Trojan civilization and Troy suggested by Homer's comparing them to these sheep?
>
> What earlier events and experiences (for Odysseus) does this simile of the sea evoke?
>
> What does Odysseus symbolize to his men in this simile?
>
> What qualities in Kirke (Circe) make her, next to Penelope the woman who most captivates Odysseus? (an adventure question)

The student is encouraged to list four or five qualities or answers to each of these questions, though a few questions require only one or two informational responses rather than interpretive ones, I tried to keep such questions to a minimum. They were primarily included for variety.

The student's answers appear in a "window" on the lower right of the screen, across from the question "window." Once the student has entered as many answers as he can, up to a maximum of ten (because of screen limitations), he then hits return twice after his last answer to begin the answer processing. At this point the lower portion of the screen is reorganized with student answers on the lower left, and my "correct" answers listed on the lower right section of the screen. The simile still remains at the top, though after the student begins entering answers, it can no longer be scrolled (this is a part of the program that I would like to change, if possible). The student's answers that correspond with mine, either exactly or closely, are highlighted; the "wrong" answers are in normal text; however, the student is encouraged to compare his unhighlighted, "incorrect" responses with my answers to see if he, in fact, might not have an acceptable one, since I can't anticipate all the possible variations on words and phrases which might be adequate responses to the question.

The student who has responded to one question, is given another. For most similes and adventures, I created five or six questions. The student who has completed the answer process for the final question is given a series of screens with my interpretation and commentary on the simile or adventure. After finishing with one simile or adventure, the student is returned to the main menu and given the option of continuing to the next simile or adventure or of exiting the program.

The chief problem in this set of programs was to create a matching/scanning routine that would allow the machine to check student responses against a set of my answers. I also wanted a routine which would scan more than a single work, preferably three or four words. Basically, we are dealing with current game technology here (specifically, a process called parsing), and my programmer had little knowledge of this rather advanced technology. In continuing this kind of programming, I would look into this area. We were finally forced to compromise on a routine which could scan for up to three key words and could eliminate articles at the beginning of phrases. However, as I have indicated, the problems of creating questions and answers for such a program are considerable. Though the complexity of analysis is limited by our approach, students can still learn a great deal about the mechanics and analysis of literature with these programs. Furthermore, my experience has allowed me to see great prospects for the future in this kind of programming. But we had a few other problems with this program that I would like to relate.

One of the chief difficulties of the program is anticipating various forms and answers that students might come up with, and including these answers in a program without displaying all possibilities on the screen. For example, I may be primarily looking for an answer of "disorganized," but possible correct answers might be "chaotic," "disunified," "undisciplined," "unfocused," etc. The answer routine must scan for a large variety of possibilities without necessarily having to list them on screen. Student evaluation and testing have helped in this answer processing. I have submitted the simile and adventure questions to several hundred students and recorded their responses. I based many of my final answers on these exercises. More experience with the programs will require adjustments and revisions of the answers, and one of the suggestions I make in my directions for the program is that if a student believes that an answer makes sense, but is not listed, he should consult with the teacher. In a sophisticated (although entirely possible) program, the machine itself could record and check answers, flagging student responses of high frequency which were not in an answer list. Our program has an internal code of a plus or minus sign to indicate whether an answer should be displayed or not and a "*" which permits the omission of words between key-words. Thus to the question, "What qualities in the Trojan army's advance are suggested by the sheep comparison?" we encode the following set of answers: (-) noise, (-) large*numbers, (+) numerous, (+) multilingual, (-) many*languages, (-) many*nations, (-) chaotic, (+) disorganized, (+) undisciplined, (+) aware of their families, (-) aware*families, (-) separation, (-) disunity, (-) unfocused, (-) leaderless, (-) sacrificial, (+) victims of the waves, (-) victims*waves. The answers with the "+" sign are displayed on the screen.

Overall, creating these programs was a challenging and rewarding experience. One's immediate impluse is to want to continue this process into other works—if only it wasn't so damned time consuming. Nevertheless, I believe that I will try to develop other CAI programs for the other books I use in my External Studies course, *The Inferno*, and *Oedipus Rex*. I hope to find grant money, but the experience and the programs are so valuable that I will probably do it on my own if I can't find funds.

My experience with these CAI programs and my other research into available software and future CAI directions suggest that the possibilities of this new technology to aid teaching are immense. The programs encourage students to respond in an unintimidating environment to the processes of learning and analysis. There should be little to fear from a technology that will ultimately free us from the burden of doing many onerous and mechanical pedagogical tasks in order to give our time to teaching critical thinking, aesthetic appreciation, and moral perception.

An Adaptation of an Elementary Spanish Course for the Rural, Adult Learner

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The successful adaptation of this college-level Spanish language course for isolated rural adult learners or for those distant from the Bemidji State University campus is one way of sharing my knowledge and life experiences with people throughout the state of Minnesota. In the hope of increasing understanding and appreciation of Hispanic culture through study of the Spanish language, I offer a rural Minnesotan perhaps his only direct contact with another language and culture. When learning Spanish, it is natural to compare and contrast our own American culture and English language with Hispanic culture and the Spanish language. Through this process, an adult learner certainly gains a more objective view of both his own and another culture. The desire to stimulate and be a part of this broadening experience led me to develop the following first-term elementary Spanish course and to offer our Center for Extended Learning the future development of second and third-term first-year Spanish courses as well.

The need is great in rural western Minnesota for humanities courses such as this one. It is important that faculty contribute to this very proper role of our state universities as regional centers in providing a growing number of such courses. Although my course has only just been included in the external studies offerings beginning this summer (1985), I hope its description in this collection of essays will make an interesting addition and perhaps spark another language professor's interest in creating a similar course for rural students in his region.

In adapting Elementary Spanish 110 for rural adult students away from our campus, I have made use of some non-traditional teaching methods which make language instruction available to distant learners, and I would like to share them with the other participants in the grant projects. I did extensive videotaping, recorded vocabulary pronunciation audio-cassettes, and composed special drill sheets. Copies of the audio-cassettes used in the language laboratory by our on-campus students will also be made and sent to these special students. Other components of the course such as the text, workbook, and language laboratory manual are more traditional.

In addition to the two examination, over thirty written exercises marked "Write" on the syllabus are to be sent to the instructor to be corrected and returned to the student. I would also like to make arrangements for the instructor to hear the students' pronunciation on the laboratory cassettes. Since I realize many students will not have access to recording devices, I cannot insist on this but would like to include it whenever possible.

The two examinations can be taken here at Bemidji State University, or arrangements can be made to have them proctored at a local educational facility. A study guide will be sent to all students to prepare them for each examination. Since over thirty written exercises are to be returned to the instructor, I feel only two formal examinations are necessary. The first one is scheduled late in the course in order to give the student time to "settle in" and to receive the important positive reinforcement of successfully completing a sufficient number of written exercises before being examined.

The syllabus itself is fairly detailed and gives the student explicit directions along with reminders of proper procedure. I have included here the entries for the two preliminary lessons and for lessons 1 and 2:

Text: *¿Cómo se dice?* by Jarvis, Lebredo, Mena
Workbook/Laboratory Manual/Cassettes

Additional Material: Vocabulary Cassettes
Videotapes (conversational dialogs and grammar explanations with exercises)
Drill Sheets

Preliminary Lesson I

Session 1: Listen to the cassette tape "En la sala de clase." Look at the drawing, p. 1, and repeat each word after hearing it.

Look at the "Números cardinales" and the "Colores," p. 2. Listen to the tape and repeat each number and color. Listen to the tape several times and practice writing the words in Spanish as you say them.

Session 2: Memorize the vocabulary on the tape, always working from English to Spanish. *Write* the review exercises, p. 3.

Preliminary Lesson II

Session 3: Listen to the cassette tape of the Vocabulary, p. 6. Look at the vocabulary list and repeat each word or expression; listen a second time, repeat and write the words in Spanish.

Session 4: Play the videotape "Conversaciones breves," p. 5, several times. Take each of the parts yourself, speaking along with the videotape. Practice writing the dialogs.

Session 5: Memorize the vocabulary on the cassette tape. *Remember to work from English to Spanish! Write* the review exercises, pp. 7-9.

Leccion 1

Session 6: Listen to the cassette tape of the vocabulary, p. 12. *Use the same procedure as in Preliminary Lesson II*—listen, repeat, write.

Session 7: Play the videotape for Lección 1—grammar exercises 1-4, pp. 13-17, and follow instructions.

Session 8: Play the videotape for Lección 1—grammar exercises 5-7, pp. 17-19, and follow instructions. *Write* exercise B, p. 19.

Session 9: Listen to the laboratory cassette for Lección 1. Do pp. 123-125 in the Laboratory Manual.

Session 10: Memorize the vocabulary on p. 12. *Write* the review exercises, pp. 20-21.

Session 11: Do pp. 1-4 in the Workbook. *Write* -AR VERBS drill sheet, Present Tense.

Lección 2

Session 12: Listen to the cassette tape of the Vocabulary, p. 24. *Remember the procedure! Write* drill sheet THE ARTICLES, GENDER AND NUMBER OF NOUNS.

Session 13: Play the videotape for Lección 2—grammar exercises 1-4, pp. 25-28, and follow instructions. *Write* Ex. 2, p. 26.

Session 14: Play the videotape for Lección 2—grammar exercises 5-8, pp. 28-33, and follow instructions. *Write* Ex. B, p. 30 and Ex. B, p. 33.

Session 15: Listen to the laboratory cassette for Lección 2. Do pp. 127-129 in the Laboratory Manual.
Session 16: Memorize the vocabulary on p. 24. *Write* the review exercises, pp. 33-34. *Write* the "Ejercico de lectura," p. 35.
Session 17: Do pp. 5-12 in the Workbook.
Session 18: *Write* drill sheets ADJECTIVES: AGREEMENT OF NOUNS AND ADJECTIVES and PRESENT TENSE OF -ER AND -IR VERBS.

Along with the syllabus I send the student a sheet with additional information and words of advice about effective language study techniques:

> A word of advice to help with the memorization of vocabulary: make flash cards, Spanish on one side—English on the other, or two-column word lists, English-Spanish. *Always* look at the English and try to remember the covered Spanish, never the opposite. That makes it too easy, and you won't really learn the Spanish. It is also important that you learn the correct definite article with each Spanish noun. (This will make sense to you once you get into the lessons!) Remember—no matter what exercises or activity you are doing, use as many of your senses as possible—look at the words, say them, write them! This will help you learn faster.

Also included are notes designed to help the student use the videotapes:

> The videotapes are simple presentations, very similar to those the regular classroom student sees the professor give everyday. Just follow the instructions and RELAX! Don't be shy! Your participation is important, and you have the added advantage of being able to stop and replay the videotape until you can understand and do all the activities.

Approximately 50 hours of "class" time plus an adequate amount of study time are needed to complete this five-credit course. This is roughly the same amount of classroom time given traditional student here on campus. Our first year Spanish classes (110, 111, 112) cover the entire 20 lesson text—approximately seven lessons a quarter. (This explains what may at first glance seem like a rather abrupt ending of 110 in the middle of the seventh lesson. This is not as arbitrary as it may appear—the first course ends just before the introduction of the past tenses, a good place for a pause and review.)

I have tried to maintain a relaxed, conversational tone in all the components of the course. This is always important in the classroom where the student is continually asked to try new and "foreign" activities. It is essential that the isolated student feel at ease when working with the material.

In describing in more detail the non-traditional methods I used in the adaptation of this course for the rural adult learner, let me begin with an explanation of the type of videotaped material I included in the course. After listening to the laboratory cassettes provided by the textbooks publisher, I discovered that they contained only about half of the main conversational dialog for each of the lessons. Since it is important that the independent student have the complete set of dialogs, I videotaped my upper level students and myself reading them. The students I used for this videotaping speak clear, nearly accent-free Spanish. Both of them have studied abroad in Spanish-speaking countries.

I had previously considered using some local native speakers for these dialogs; unfortunately, in practice sessions I could not get the necessary clarity from them. At first, I was somewhat disappointed at not being able to use native speakers for the dialogs. After giving it more thought and noting the enthusiasm of my students, I decided that perhaps the beginning students would be encouraged by seeing other students successfully speaking Spanish. I have found that most beginning students do not really expect to ever be able to attain fluency in the language they are studying. One of the most important tasks of the language teacher is to constantly remind them that they *can* be fluent and to praise their progress toward this goal. As these rural students listen to the conversational dialogs my advanced students and I have made for them, I hope they will see that they too can achieve this fluency.

The second group of videotapes contains grammar explanations and works through the exercises in the text with the student. Many times a helpful hint from the teacher can make a grammar explanation in the text or an exercise much easier for our students. I have been careful to provide the correct pronunciation of all new material and also to give the student time to repeat the pronunciation after me.

Students' knowledge of English grammar is often weak. When introducing a new grammatical point, I begin, if possible, with the English structure and then move to the Spanish. In preparation for beginning verb work on the first videotape, I compare English and

Spanish infinitives and explain what "conjugating" a verb means and how it is done in both English and Spanish. I also spend time explaining the important difference between the Spanish formal and familiar "you" forms. I have found that my students always need a more detailed explanation of this point than is given in any text.

After introductions such as the above, I move to the exercises, giving the student time to respond, and then giving the correct answer myself. It is important to give the independent student the correct answers to as many of the text exercises as possible, since they are not included in any of the other course material. Without this important reinforcement, students have no way of knowing whether they are answering correctly. Since each lesson has many of these exercises, several to exemplify and practice each grammatical point, I have made them an integral part of this second group of videotapes.

The students have also been provided with a special set of vocabulary tapes. Each lesson in the text contains a rather large list of "vocabulario" placed after the beginning conversational dialog. These lists consist of the nouns, verbs, and miscellaneous words and expressions introduced in the lesson. In the language classroom, vocabulary drills give the students ample practice in the pronunciation of these new words and phrases. I have made these exercises the first activities in each lesson because the correct pronunciation and eventual memorization of the vocabulary are essential steps in the learning of the structures of the lesson. I needed to make sure that my non-traditional students had this same opportunity to hear and practice the correct vocabulary pronunciation as they began each lesson. Since the course laboratory tapes do not cover this, my solution to the problem was to make my own vocabulary tapes, carefully pronouncing each word or phrase and giving students ample time to repeat each after me. I have found that mastery of the lesson vocabulary always gives regular students the confidence they need to tackle the more difficult structural exercises. My first obligation to these independent students was to give them this same confidence.

The set of drill sheets I have included in the material for this course should be of great help to the student doing independent study. I would like to discuss here briefly several types of sheets used in the course. (I have placed several of them at the end of this course description.)

Six drill sheets deal with the grammatical gender of nouns and the agreement of articles, of descriptive, possessive and demonstrative pronouns with their noun's number and gender. The idea of grammatical gender is often difficult in English-speaking students of Spanish to grasp, since we have nothing similar in English. The structure can be a shock to the beginning student because it is necessarily presented in the first lesson of elementary Spanish texts along with the corresponding sets of definite and indefinite articles. Next comes the immediate introduction of the student to the descriptive adjectives and to the rule of adjective-noun agreement. It is not unusual for students to become quite discouraged at this point. Many times they even decided to give up the study of Spanish then and there. In order to avoid feeling overwhelmed, students need a variety of exercises such as those found in the drill sheets to solidify their understanding of the concept of gender and to provide additional "agreement" drills.

A second type of drill sheet contains verb tense drills for regular and irregular verbs. Again, English-speaking students of Spanish often find confusing the idea of dividing verbs into three conjugations and changing verb endings for the different persons. Since the Spanish verb system is more complicated than the English, students may find themselves overwhelmed by the amount of memory work required to master such structures as stem-changing, orthographic-changing, and irregular verbs. The exercises on the drill sheets will give additional practice.

Other structures reinforced by the dril! sheets are practice with idiomatic expressions such as those using the verb "tener" and the correct use of the two Spanish verbs for "to be"—SER and ESTAR.

The drill sheets, used in addition to the text and the laboratory and workbook exercises, are intended to provide the isolated student with the same type of "extra practice" given the in-class student.

In the preceding pages I have shared with you the most significant changes I made when adapting my elementary Spanish course for delivery to rural non-traditional learners. I hope some of my ideas will be of interest to language faculty in other Minnesota universities, perhaps encouraging them to develop this type of elementary language course for rural learners in their own regions. I would be happy to talk with interested faculty about this kind of course and discuss with them any modifications I may make when actually dealing with future students.

The Definite Article THE: el, la, los, las

Singular				Plural			
	Masculine		Feminine		Masculine		Feminine
el	teléfono	la	casa	los	teléfonos	las	casas
	amigo		empleada		amigos		empleadas
	hotel		ciudad		hoteles		ciudades
	salón		habitación		salones		habitaciones

Substitution:

1. El teléfono está en el salón.
(empleada, amigo, señorita, mexicano, americana, inglés, mexicana)

2. Ellos están en la casa.
(casas, salón, salones, ciudad, ciudades, hotel, hoteles, habitación, habitaciones)

Translate:

1. the lobby
the lobbies
2. the room
the rooms
3. the hotel
the hotels
4. the house
the houses
5. the (lady) clerk
the (lady) clerks
6. the floor
the floors
7. the city
the cities
8. the telephone
the telephones
9. the afternoon
the afternoons
10. the favor
the favors
11. the truth
the truths
12. the gentleman
the gentlemen
13. the lady
the ladies
14. the seat
the seats
15. the Spaniard
the Spaniards
16. the (el) day
the days

The Indefinite Article A, AN (ONE): un, una;SOME (A FEW): unos, unas

Singular				Plural			
	Masculine		Feminine		Masculine		Feminine
un	asiento	una	señora	unos	asientos	unas	señoras
	minuto		tarde		minutos		tardes
	inglés		verdad		ingleses		verdades
	favor		ciudad		favores		ciudades

Substitution:

1. Hay una habitación.
(salón, señora, asiento, casa, inglés, empleada, teléfono, ciudad, hotel)

2. Habla con un señor.
(señores, mexicana, mexicanas, amigo, amigos, empleada, empleadas, inglés, ingleses)

Translate:

1. There is a room
(Hay una habitación)
There are some rooms
(Hay unas habitaciones)
2. There is a friend
There are some friends
3. There is a lady
There are some ladies
4. There is a house
There are some houses
5. There is a telephone
There are some telephones
6. There is a city
There are some cities
7. There is a seat
There are some seats
8. There is a(ladv)clerk
There are some(lady)clerks
9. There is a lobby
There are some lobbies
10. There is a city
There are some cities
11. There is a Spaniard
There are some Spaniards

PRESENT TENSE OF -IR VERBS

vivir ir viv	Infinitive (To live) Infinitive Ending Infinitive Stem
yo viv o	I live, I am living, I do live
tú viv es	you (familiar sing.) live, are eating, do live
él ella viv e Ud.	he lives, is living, does live she lives, is living, does live you (formal sing.) live, are living, do live
nosotros viv imos	we live, are living, do live
vosotros viv ís	you (familiar plural) live, are living, do live
ellos Uds. viv en	they live, are living, do live you (formal plural) live, are living, do live

OTHER REGULAR IR VERBS (CONJUGATED IN THE SAME WAY AS VIVIR): Abrir, to open; escribir, to write; recibir, to receive; decidir, to decide; asistir, to attend, to be present; sufrir, to suffer, to undergo, to endure; insistir, to insist; permitir, to allow, to permit, to grant.

I. TRANSLATE:

A.
1. I open
2. I write
3. I attend
4. I decide
5. I insist

B.
1. I don't permit
2. I don't write
3. I don't open
4. I don't decide
5. I don't insist

C. Familiar tú
1. You repeat
2. You suffer
3. You allow
4. You write
5. You attend

D.
1. We write
2. We attend
3. We decide
4. We open
5. We insist

E. Formal Ud.
1. Do you permit?
2. Do you insist ?
3. Do you write?
4. Do you attend?
5. Do you open?

F. Familiar tú
1. Don't you write?
2. Don't you attend?
3. Don't you permit?
4. Don't you repeat?
5. Don't you undergo?

G.
1. He isn't attending
2. He isn't repeating
3. He isn't opening
4. He isn't writing
5. He isn't allowing

H.
1. We don't permit
2. We don't attend
3. We don't suffer
4. We don't write
5. We don't repeat

I.
1. They write
2. They open
3. They insist
4. They allow
5. They decide

J.
1. Does he write?
2. Does he attend?
3. Does he suffer?
4. Does he insist?
5. Does he repeat?

K.
1. She writes
2. She attends
3. She decides
4. She opens
5. She insists

II. TRANSLATE:

A. 1. I am writing
We are writing
2. I am attending
We are attending
3. I am opening
We are opening
4. I am repeating
We are repeating
5. I am deciding
We are deciding

B. 1. He doesn't write
They don't write
2. He doesn't open
They don't open
3. He doesn't attend
They don't attend
4. He doesn't allow
They don't allow
5. He doesn't insist
They don't insist

C. 1. I attend
I don't attend
2. I insist
I don't insist
3. I decide
I don't decide
4. I write
I don't write
5. I open
I don't open

Spanish 110 | Lesson 3

STEM-CHANGING VERB: E-IE
PRESENT TENSE

Infinitive		pensar	entender	sentir
Infinitive Ending		ar	er	ir
Infinitive Stem		pens	entend	sent
I	yo	piens o	entiend o	sient o
Familiar you	tú	piens as	entiend es	sient es
Formal you He, She, It.	Ud. él ella	piens a	entiend e	sient e
We	nosotros	pens amos	entend emos	sent imos
Familiar You Plural	vosotros	pens áis	entend éis	sent ís
Formal You Pl. They	Uds.	piens an	entiend en	sient en

Other stem-changing verbs that are conjugated according to this model: pensar (to think), entender (to understand), sentir (to feel), atender (to attend, take care of), querer (To want, wish), cerrar (to close), perder (to lose), empezar (to begin), preferir (to prefer), mentir (to lie), calentar (to warm), recomendar (to recommend), atravesar (to cross), negar (to deny).

A. Substitutions: Change the verb to match the changed subjects.

1. Yo entiendo el cuento.
   él, nosotros, ellas
2. Marta cierra la puerta.
   Vosotros, yo, el niño
3. Roberto empieza hoy.
   Tú, Ana y Carlos, yo
4. Ellos piensan demasiado.
   Nosotros, tú, yo, Ud.
5. Los niños mienten.
   Nosotros, yo, tú, Ana
6. Yo caliento el café.
   Nosotros, vosotros,
7. El atraviesa el paseo.
   Tú, yo, Marta y Ana
8. ¿Recomiendas el café?
   Uds., vosotros, Ud.
9. ¿Niega Ud. la verdad?
   tú, yo, vosotras, Ana
10. ¿Quieren Uds. más ron?
    Ana, tú, Ud., vosotros
11. Élla entiende.
    yo, tú, Ud.
12. El miente.
    nosotros, Uds.
13. Pienso que sí.
    tú, Roberto
14. Recomiendo el té.
    él. tú, nosotros
15. Negamos la verdad.
    Tú, you, él

B. Translate the English sentences into Spanish.

1. Robert is warming up the tea.
2. He thinks too much.
3. We begin to work today.
4. The children are lying.
5. The chicken crosses the road.
6. Are you (fam.) closing the door?
7. I understand the lesson.
8. Do you (Uds.) want more sandwiches?
9. Do you recommend the rum? (tú)
10. They lost their dog.

C. Answer the following sentences first in the affirmative, then negative.

1. ¿Pierden Uds. los libros?
2. ¿Piensa Ud. en Margarita?
3. ¿Quiere Ana una casa blanca?
4. ¿Recomienda Ud. el ron blanco?
5. ¿Cierra Marta la ventana?
6. ¿Entienden mucho Uds.?
7. ¿Calientas tú el café?
8. ¿Atienden Uds. a la señora?
9. ¿Mentís ahora?
10. ¿Niegan la verdad ellas?
11. ¿Pensáis que no.
12. ¿Quieres más jamón y queso?
13. ¿Prefiere a Marta o a Rosa?
14. ¿Entiendes la lección?
15. ¿Cierra Ud. la puerta?
16. ¿Pierde Roberto la comida?
17. ¿Atraviesas tú la calle?
18. ¿Prefieren Uds. a los Republicanos?
19. ¿Pierde la elección Mondale?
20. ¿Empieza la clase ahora?

SER and ESTAR

Ser and estar are two Spanish verbs that are translated into English as TO BE. Each verb has definite uses that are not interchangeable. The verb SER is derived from the Latin verb esse from which the English word essence comes. The verb SER is therefore used to describe an inherent quality or characteristic such as possession, profession, nationality, origin, or descriptive characteristic. The verb ESTAR is derived from the Latin verb stare , origin of the English word state. Thus, it is used to express a temporary state or condition such as current condition or location.

CHARACTERISTICS VS. CONDITIONS:

The verb SER is used to express an inherent quality or to imply that the subject belongs to a particular class or group. The verb ESTAR is used to express a temporary state or condition.
Juan es borracho. (John is a drunkard.)
Juan está borracho. (John is drunk.)

1. María _____ rubia.
2. El agua _____ fría hoy.
3. Carlos _____ bien.
4. María _____ bonita.
5. María _____ bonita hoy.
6. La señora Wright _____ profesora.
7. Pedro _____ estudiante de español.
8. Ella _____ alta.
9. ¿Cómo _____ Uds.?
10. Ellos _____ casados.

LOCATION VS. ORIGIN

The verb SER is used to express origin--where someone or something is from. Extending the idea of origin, SER is also used to express ownership or to state the material from which something is made. The verb ESTAR is used to express location. Note that ESTAR is used even when the location is permanent.

1. Madrid _____ en España.
2. Marta _____ de España.
3. Nosotros _____ en la universidad.
4. El libro _____ de Roberto.
5. La mesa _____ de madera.
6. La Casa Blanca _____ en Washingto
7. Marta _____ en el mercado.
8. Lupe _____ de California, pero
9. ahora ella _____ en Minnesota.
10. El vino _____ de Italia.

PREDICATE NOMINATIVE

When a noun follows the verb TO BE, it is called the predicate nominative. Since in such a sentence the subject and the noun are the same thing, the verb SER is used. If the sentence expresses occupation or nationality, no definite article is used.

1. Ellos _____ ingenieros.
2. Ella _____ mexicana.
3. Nosotros _____ estudiantes.
4. Venezuela _____ una república.
5. Madrid _____ la capital de España.
6. Marta _____ enfermera.
7. Minnesota _____ un estado.
8. Uds. _____ Republicanos.
9. Nosotros _____ Democratas.
10. Tú _____ mi amigo.

SER		ESTAR	
soy	somos	estoy	estamos
eres	sois	estás	estáis
es	son	está	están

Adapting Three English Courses for Off-Campus Delivery

David Pichaske
Southwest State University

One of my favorite books of recent American poetry is a collection by Dave Etter titled *Alliance, Illinois*: 222 poems of a kind of updated *Spoon River Anthology* in which the inhabitants are still living and the poet has an ear for the rhythms of spoken speech (which Masters did not) and a sense of humor (which Masters also lacked, being a lawyer by profession). The book, Etter's commentary on the rural midwestern village circa 1972, works well in our rural studies courses, along with *Main Street*, *Winesburg, Ohio*, *Letters from the Country* and *Walden*.

In one of the *Alliance* poems, an inhabitant refers to the place as "this one horse town"; in another, somebody refers to "this hokeypoke place" "in the middle of nowhere." And in another poem we discover that the population of hokeypoke Alliance, Illinois is 6,428 people. This often surprises my students, who consider Marshall, Minnesota—population 11,120—"the big city." That's the difference, I suppose, between Illinois and western Minnesota: one-horse Alliance would qualify as the fifth largest city in the 19-county area served by Southwest State University, well ahead of Pipestone, Montevideo, Redwood Falls, and Slayton, pop. 2240, which promotes itself as "the hub city." A one-horse town in our region might be Wilno, Taunton, Milroy, Florence—populations just barely above the three digit level. Or, for that matter, a hokeypoke place here might be Lincoln County, Minnesota: barely 8,000 people and not a traffic light, I am assured, in the entire county. In his book *Door to Door* writer/

friend Norbert Blei records a conversation with another mutual friend: "I was up visiting Pichaske last week." "Pretty desolate, huh?" "I thought I had landed on the moon in February."

Southwest State University serves a total population of about 350,000 people in a nineteen-county area that comprises, approximately, the southwestern quarter of the state of Minnesota, west of Mankato State, south of St. Cloud State, and east of South Dakota State University in Brookings. Educationally its mission is supported by two community colleges (Willmar in the north, Worthington in the south) and a handful of Vo-Tech institutions, but Southwest is the only four-year institution in an area of 15,000 square miles, which is probably what the state legislature had in mind when it created the college: hard enough that the countryside be an economic colony; let it not also be a cultural colony.

From its geography, Southwest derives a mission and a unique character, but the blessing is mixed: historically Southwest has had a difficult time sustaining the critical mass of students necessary to support a major university. Whereas a Southwest dumped in the middle of downtown St. Paul or Chicago or New York City would pick up 2,000 students on walk-through trade alone, a Southwest dumped in the midst of the tall-grass prairie, with a working farm on one side and the city of Marshall on the other, must expend a great amount of energy to bring together 2,000 students, despite the fact that those 2,000 students need its services badly. Especially in the current farm crisis, when young people are virtually denied entry into the area's dominant business and at the same time denied the economic wherewithall to train for other careers at distant colleges, Southwest has a mission. And especially in the present crisis, it becomes necessary to take the college to the students dispersed all too evenly (and sparsely) among those 15,000 square miles. And especially in the present crisis, an increase or decrease of 100 students seems significant.

10 is a significant percentage of 100. And even 1 student is 1% of that significant 100 more or less. We are used to thinking about 1 or 2, 5 or 10 students at Southwest State.

It is within this context that I would like to discuss my own activities in reaching distant learners in southwest Minnesota, in taking the college to those 5 or 10 students who might not otherwise have had access to higher education. In some respects the projects in which I have been involved seem an enormous expenditure of effort for only a handful of students (I doubt that in an urban institution the projects would have been considered cost effective); seen in their context, I believe those activities were a significant start on something the University—and all rural institutions—must begin doing: using technology to extend the community of scholars clear across 15,000 square miles of southwestern Minnesota. And given the population of our service area, I would even argue that the projects were cost-effective.

With the assistance of the National Endowment for the Humanities, I adapted three courses for off-campus delivery: our Literature and Humanities: Rural Studies course for teleconferencing, and both of our freshman-level rhetoric courses for correspondence offering. I selected these courses because they are either required (the rhetorics) or extensively used by students to fill a requirement (the Literature and Humanities: Rural Studies, which "double counts" by meeting both the general studies requirement in humanities and the 9-hour University requirement in Rural Studies). I thought those courses would have a built-in audience . . . or, to put it another way, I would be providing a more useful service to students enrolled in the junior college Cooperative Academic Programs (both Willmar and Worthington are about 1½ hours away from Southwest's campus), to "non-traditional students" who have to arrange their course work around job schedules and duties as spouse and parents, and to commuting students for whom a long drive in the Minnesota winter (anywhere from early November to mid-April) can be a life-risking proposition. All three courses have been offered at this writing, and it is the intent of Continuing Education to offer all three again in the near future. (I have most recently adapted the Rural Studies course for correspondence, but since we have not yet offered that version of that course, I will not discuss my experience there in this paper.) I would like to describe my experiences separately—that is, the teleconferenced Rural Studies first, and then the correspondence rhetorics.

Typically "Literature and Humanities: Rural Studies" meets four hours a week for ten weeks, class sessions being devoted primarily to lecture and discussion of selected authors and works related to the rural area, and more particularly to the rural American Midwest, and most particularly to the Iowa/Minnesota/South Dakota region from which the vast majority of our students come. Rural Studies as a program is Southwest's answer to "urban studies," an attempt to know ourselves (and for our students to know themselves) by studying the context within which we exist. We have a notion of this program as a series of radiating concentric circles, which makes "Rural Studies" in many respects "Regional Studies." In a Literature and Humanities: Rural Studies class we would discuss, for example, such classics of the rural vision as Thoreau's *Walden*, such midwestern rural classics as *Winesburg, Ohio* and the afore-mentioned *Alliance, Illinois*, and such regional rural writers as Robert and Carol Bly, Ole Rolvaag, Frederick Manfred, Sinclair Lewis (at least his *Main Street*) and, yes, even Laura Ingalls Wilder. In teaching the course and in selecting materials for it, I try to maintain balance in the following areas: novel/essay/poetry/short story; national, midwestern, and regional; early (*Walden* is always a constant, representing the East and the first half of the nineteenth century; occasionally I use a paperback version of Bradford's *Of Plymouth Plantation* to retreat into the early seventeenth century), middle (late 19th and pre-World War I) and "recent" (post-Depression to the present); male and female writers; romantic and realistic treatments of the rural landscape; and easy/hard, folk/literary, accessible/experimental, whatever we might call that dichotomy between works which seem to focus more on the story told and works which wear the art of the telling very much on the surface. I am not always able, of course, to maintain perfect balance in those areas. In adapting this course for teleconferencing, I was also consciously trying to emphasize the regional element (partly as a process of self-instruction, since I was at that time relatively new to Southwest), and thus I hit upon the idea of overlaying the course in "rural greats" with a kind of introduction to "regional not-so-greats or soon-to-be-greats," some of whom could talk to or visit the class in person.

Another consideration which imposed itself as an important parameter in redesigning the course for teleconferencing was the need to reduce the number of classes from 40 one-hour sessions to something far more compact. We toyed for a while with 10 four-hour sessions, and decided that even that was too many. At the last we (myself, the director of continuing education, and community education directors representing potential students at target sites) settled on 7 five-hour sessions, to run from late February to early April.

That decision, of course, created a major challenge: what to do with a five-hour block of time. Obviously straight lecture was out of the question, and five hours of discussion was unlikely indeed, even with merciful breaks every couple of hours. Mentally I split each session into two unequal halves: the traditional classics and non-regional or "major" writers, and the regional and/or "minor" writers. I further decided that I would allow myself the luxury of some lecturing but keep that to half an hour or so. We would then discuss the "major" book assigned for the session and break. Then we could turn to a reading/discussion of the less well-known writers, the regionalist. Finally, I decided that every session would contain some element other than lecture and discussion, some voice other than my own: a video presentation, an audio presentation (tape-recorded interview), a telephone conversation with the writer, a visit (on one site at least) with the writer. If possible, I would use those other voices to break the monotony of my own voice, returning to discussion after the break of the video/audio/phone conversation or visit. I was not always able to stick to that arrangement, but the idea gave me a way of dealing, conceptually, with enormous blocks of time.

I also decided that I would rotate my own presence among the various course sites, to give myself some sense of the students' personalities. Despite the inconvenience of winter travel, I think this was one of the most fortunate decisions I made, since (as I quickly discovered) the most interesting discussions often took place in whispers that were not picked up by the omni-directional microphones, or in the canteen area during breaks. It was also a great benefit to be able to place voices with faces and to talk informally, before and after class, with students.

Potentially, of course, the class could have been teleconferenced to any number of sites. We (the director of continuing education and I) selected three as being a manageable number (we did not wish to extend our technological capabilities too far this first trial) and compatible with what the state of Minnesota could offer in the way of low cost telephone connections. Given three sites, I could visit each one twice, and "originate" the class one time from Marshall, the home site (at which there was, incidentally, no student body).

The course schedule I worked out for myself was as follows (we maintained it, with virtually no modification, for the seven weeks of the course):

Session I (originates Redwood Falls)

hour 1. Introduction to course, requirements, format; set up site contacts; meet students.

2. Lecture: prominent themes in rural literature, prominent themes in rural American literature, prominent themes in rural Midwestern American lit.

3. Begin Thoreau's *Walden* (normally we would discuss the book, but since it will not have been read for this meeting, I will do a "walk through" of the book in a kind of lecture format).

4. Video-tape: *Thoreau's Walden* and/or audio tape, "Conversations with Thoreau."

5. Discussion of tapes and assignments for Session II.

Session II (originates Worthington)

hour 1. Discuss bibliography of writers and assignments for

written and oral reports; discuss regionalism and regional writers; lecture on levels of analysis of a work of art.
2. Begin discussion of *Giants In the Earth* with questions on study guide.
3. Continue discussion of *Giants* with student questions and follow-up to study guide questions.
4. A conversation with Paul Gruchow (Worthington *Globe*), rural writer.
5. Discussion of Gruchow's visit and assignments for Session III.

Session III (Originates in Montevideo)
hour 1. Lecture on realism and romanticism, with special relation to rural Minnesota literature.
2. Begin discussion of *Main Street* with questions from study guide.
3. To more generalized discussion of *Main Street*.
4. Audio-visual tape on Robert Bly.
5. Discussion of tape and assignment for Session IV.

Session IV (Originiates Montevideo)
hour 1. Begin discussion of *Main Travelled Roads* with questions on study guide.
2. To more generalized discussion; lecture on *O Pioneers!*
3. Video tape on *O Pioneers!*
4. Discussion of video tape and lecture/background on Tim O'Brian.
5. Audio tapes of Tim O'Brian to Macalaster College and assignments for Session V.

Session V (Originates Marshall)
hour 1. Begin discussion of *Winesburg, Ohio* with questions on study guide.
2. To more generalized discussion.
3. Interlude: a reading from Gass's *In the Heart of the Heart of the Country*.
4. A live interview with poet Philip Dacey.
5. Discussion of poems by Phil Dacey and writings from other "minor" writers; assignments for Session VI.

Session VI (Originates Redwood Falls)
hour 1. Begin discussion of *Alliance, Illinois* with questions on study guide.
2. Reading of some poems (by students) of poems from *Alliance, Ill.*

3. A phone conversation with Dave Etter and discussion of same.
4. Lecture/discussion on Fred Manfred and audio-visual tape, *Lord Grisley*.
5. Discussion of tape and assignments for Session VII.

Session VII (Originates Worthington)

hour 1. Discussion of Carol Bly, *Letters from the Country*, taking off from questions on study guide.
2,3 Student book reports (from bibliography).
4. Summary and evaluation of course.
5. Instructions for final examination *after* student questions.

In preparing to offer this course, several time-consuming projects had to be completed. First, detailed study guides had to be prepared for each of the books being discussed in depth (a sample study guide is appended to this essay). The guides could probably have been borrowed from various sources (except in the cases of *Alliance* and *Letters from the Country*), but they were written from scratch. They all followed the same format, which is approximately the format I use in treating a book in class: background biographical information on the author, a few brief remarks on the author's influence and reputation, some material on the author's favorite themes, some study questions on the particular book in question, and some suggestions for further reading. (These guides were not as difficult to put together as might be assumed, since they were only refined versions of class notes.) In retrospect, I think it would have been of some service to have put these guides into word processing memory, so that they could be easily updated; they were merely outlined, rough drafted, revised, and clean typed.

Second, I had to develop a bibliography of books for student reports in session VII. This was but an expanded version of a list of books I was already using for my own classroom preparation. I felt that I could not decently ask students in the teleconferenced class to digest more than one book a meeting, and since we met only seven times, that meant only seven books. Students on campus always read at least eight books, and this report was a way of adding an eighth book. (I chose *Letters from the Country* as the book we discussed jointly on that last session because it is not as long as some of the others, or as threatening, and this gave them a little more time for their own reports. It is also conveniently, the most contemporary of the books I chose.)

Third, and more difficult, I had to develop a bibliography of southwest Minnesota writers and prepare my own small anthology of their work. Fortunately I was already involved in such a project on a Faculty Improvement Grant (FIG) at Southwest, and the nature of our department here made the job somewhat easier than it might otherwise have been. The collection/selection of materials did, however, take a good deal time, and these authors did not represent a major part of the course.

Finally I had to line up audio-visual materials and—most importantly—get copies made for and delivered to all sites on appropriate class days, I also had to line up Paul Gruchow and Phil Dacey for live interviews, and Dave Etter for a telephone interview (this, of course, utilized as a strength the teleconferenced delivery of the course—we simply patched Etter in on a phone tie-up to Elburn, where he lives).

Before beginning classes other preparations were necessary as well. I had nothing at all to do with advertising and enrolling students, but I did participate in a dry run, one before the first class meeting. (As events transpired, this was a wise precaution, since the input phone jacks at one of the sites would not accept the jacks for the equipment we were using, so we had to change sites. Had we not discovered this in a dry run, we would have lost an entire evening of class—one seventh of the course—in Redwood Falls.) I had to make fairly complicated arrangements with our bookstore to deliver textbooks (I took books to one site; the director of continuing education took books to a second site; we shipped books by courier to a third site—and then we collected checks from students the first evening we met, and returned with unsold books and checks to the bookstore the following morning.) And I had to warm up my radio voice.

During the process of offering the course, we ran into several unexpected problems (and a few successes as well), which I would like to discuss in no particular order of occurrence or significance, on the assumption that my experience will prove helpful to others engaging in teleconferenced teaching:

(1) Darome microphones, on which a switch must be depressed before speaking, are inadequate in a classroom situation. Omni-directional microphones with a voice override (whoever is speaking loudest cuts out all other inputs and becomes the source of the broadcast to all channels) are infinitely preferable. However,

(2) Many of the best discussions go on in whispers which are not picked up by microphones. In a classroom situation, a teacher can see the conversations occurring and ask that they be developed in public, for the benefit of the class. But when the conversations occur in a distant site in a teleconferenced situation, they are absolutely undetectable. This is only one of a hundred reasons the

teacher should be present on at least one of the sites, and preferably on the primary site, the site with the largest audience.

(3) I experienced no difficulty at all in initiating the sustaining discussion in the teleconferenced situation. This may have something to do with the fact that many of the students were non-traditionals, some of them older than myself with plenty to say about everything and some of them teachers themselves . . . and non-traditional, older students characteristically have more to contribute to discussion than 18 and 19-year-olds. I quickly found it helpful to ask students to identify themselves when they began speaking (after a few sessions I could recognize them by voice), and then I put a check or a dot beside their name on the roster. As the evening unfolded, I could easily identify those students who had said nothing and direct questions to them personally. I think some kind of keeping score is necessary in a teleconferenced situation, if for no other reason than to make sure they're awake ... or still in class.

(4) I found it useful as a sympathy-winning technique to play man (me) against technology (the machine). For the most part this was merely a ploy.

(5) Choosing "site leaders" at each location was strongly recommended by all who gave advice on this project, but I did not find them particularly useful, nor do I personally believe we could never have functioned without them. Essentially they had no duties, since packets of books and study guides and assignment sheets were distributed the first day, since they did not shuttle materials back and forth between the satellite site and the main campus, and since I had all reports, papers and examinations mailed directly to me by individual students. The one thing they might have been useful for was handling things like video-tape players (and, of course, the omni-directional mikes), but technological aptitude was not, I quickly discovered, a major criterion in selecting site leaders, so those kinds of jobs soon came to be handled by the first person in the room, or whoever happened to know what she/he was doing.

(6) The first day poses especially difficult tactical problems, since students are coming in cold to—in my case—a five-hour class. I suggest a preliminary one-hour session (and this might be handled with pre-registration or through the mail or at each site but with no formal convening of the class) to register students, provide books, make a preliminary reading assignment, and give students something to prepare for that initial five-hour meeting. The "reading walk-through" of Thoreau's *Walden* was not particularly successful, although a lecture would certainly have been worse. Perhaps some more video on the first day would have

been the answer.

(7) On one site we used two microphones and had constant problems with feedback. One microphone per site.

(8) We quickly discovered that there is ¾" and ½" video tape, and there are ¾" and ½" video players. Not knowing this caused us to send a ¾" tape to one site which had only a ½" player, and thus we lost the Thoreau video on one site the first night.

(9) Also the first night, I did not make it sufficiently clear to the class at one site that we would reconvene after the Thoreau video for discussion and assignments. It was necessary, for obvious reasons, to turn all the microphones at each site down during the video . . . but one site turned theirs OFF, and we were unable to reestablish our connection because of the late hour. Except in that single instance, we had no problems with convening or broken connections.

(10) We sometimes had difficulty reconvening after a break—when distant sites took a longer-than-usual break, delaying the rest of the class. In restrospect, I think that a definite time should be set for reconvening after a break, and the discussion should begin at that time . . . perhaps with some special pointers on studying for the examination.

(11) The biggest single tactical problem I had was with delivering and picking up video tapes to and from various sites. We used the inter-library loan system, we used other students who happened to be driving to target sites the day before or after classes, we used the instructor to drop off or pick up. What we were trying to do was avoid having to make 3 videotapes of four items (Thoreau, *Lord Grisley, O Pioneers*, and Bly), for a total of twelve tapes, and get by with three, which we would duplicate before the classes, erase after the classes. Copyright restrictions obtain here also, so that the multiple copies could not be retained after the class was over anyway, and we tried to save a little money. In retrospect, our life would have been a lot easier if a stack of video casettes could have been delivered to each site with books and registration materials and study guides.

(12) Audio materials also must be duplicated. We tried playing a single audio tape (on a tape-recorder at the teacher's site) through the teleconferencing system, but feedback was such that we had to abandon the experiment. Thereafter I sent a copy of any audio tapes—plus tape recorders—to each site.

In evaluating my experience with teleconferencing, I remind myself of what we all knew when we started: this was a less-than-optimal situation to begin with, a compromise between on-campus instruction (which was for these people impossible in terms of commuting to Southwest, and from the institution's standpoint not cost-effective in terms of sending the instructor personally to each site). Given the "absence of presence," teleconferencing can never be as satisfactory a teaching mode as a log with a student at one end, a teacher at the other.

With that understanding, I think our experience was rather positive. Perhaps it was my own ego, perhaps it was previous experiences in educational radio broadcasting. Whatever, I found that I did not feel particularly uncomfortable in the teleconferencing situation. Perhaps it was the enhanced opportunity to hide, perhaps it was a life-long habit of being plugged into a speaker, perhaps it was the novelty of the experiment . . . the students do not seem to have minded the absence of a teacher excessively. Since I use mostly essay examinations, and papers/book reports as well, even in on-campus instruction, I had no difficulty with testing. A few targeted verbal questions (my audience was small—a total of fifteen students) served as effectively as pop quizzes to encourage reading and other pre-class preparation.

Asked on a course evaluation which mode of presentation they most preferred (lecture, discussion, audio tapes, video tapes, telephone interview, live interview), students most preferred discussion, then (somewhat surprisingly) lecture, and then video tapes/live interview. The equipment problem most consistently found objectionable was the feedback on the site which used two microphones. All students found the teleconferenced course either no more of a problem than they had anticipated or much less of a problem. "Time flew by," wrote one, charitably. And in answering the bottom-line question, "Was it worth it," all answered yes, most definitely. "It was worth it, as I think some of us wouldn't have gotten to take it if they hadn't of done it by teleconference" (sic). "I would have been sorry to have missed it." "More advertising here might have increased interest." "I really appreciate *not* having to drive 60 miles (or should I say *120*) once a week"

What was most missed, naturally, was the presence of instructor and other students. A voice is something here, but a picture and voice would be much more. I think the logical next step technologically—interactive television, which will become not only a possibility but a reality in southwestern Minnesota next year—will go a long way toward solving the problem of an absence of presence. I doubt that the course will be teleconferenced again, once the inter-active television network "goes up" (I believe that is the proper jargon), but even if that is the case, I think the experience will have been useful, even necessary preparation for television.

(I cannot leave the subject of the teleconferenced course without one further footnote. In the middle of this course, my father had a severe heart attack and nearly died. Of course I flew immediately to be with him—in Virginia. It was some comfort to know that colleagues could and would pick up whatever classes I had to miss on campus . . . and that we could, if necessary, simply tie a phone line into New Market, Virginia and I could teach the teleconferenced course from there if I had to.)

* * * *

In addition to the teleconferenced section of Literature and Humanities: Rural Studies, I participated in the "Improving Access to the Humanities in Rural Minnesota" project by preparing both of our freshman rhetoric courses for correspondence offering. This medium, of course, presented an entirely new set of problems and possibilities, and for a time I was hesitant about the value of a correspondence course in anything. Having had a full year's experience now with both Rhetoric: the Essay and Rhetoric: Critical Writing, I can say that the correspondence courses in writing have a useful, and legitimate, place in our curriculum, although they do not seem to work well with all students.

I might mention, as a preliminary to describing my adaptations in the courses, a little about our freshman writing program. Students are required to take, or pass out of (by examination) three courses in English: Grammar and Usage (a 1-hour prerequisite to the rhetorics, with emphasis on simple comma splices, fragments, parallelism, modifiers, punctuation, etc.), Rhetoric: the Essay (four hours, with emphasis on the informal essay and materials drawn from the writer's own experience), and Rhetoric: Critical Writing (also four hours, but emphasis on external subjects like the criticism of art, research papers, writing reviews, interviews, etc.). Students may pass an examination in grammar and usage and go directly to Rhetoric: the Essay. Otherwise, courses follow in the sequence I've indicated.

One advantage of the grammar and usage preliminary is that it allows us to focus our attention in the rhetoric classes on writing, not on drills. We do some sentence-combining and pre-writing exercises in a normal classroom, but in my sections of the course a good deal of time is spent on one of three things: analysis of published models (not a reader, except in Rhetoric: the Essay, where I frequently make use of a book titled *Growing Up in Minnesota*, a collection of reminiscences of Minnesota childhoods by the likes of Meridel LeSueur, Harrison Salisbury, and Robert Bly—an excellent collection of models), lecture on aspects of writing not covered (or not covered to my own satisfaction) in textbooks (this includes matters like the process of writing and revision, form and balance, style, tempo and pace, archetypal patterns on interview situations, and, of course, instructions for all of the assignments which in both courses are built around models), and what I call "read and critique," the discussion of student essays projected onto a wall with an opaque projector. This read and critique takes place on the day assignments are due (papers remain anonymous) and allows me to discuss everything from content, organization, style and grammar to the simple physical appearance of the paper, typos, etc. as such issues come up in actual writing. It also develops students' skills as readers and critics of writing . . . hopefully of their own writing as well as others'.

None of this lends itself particularly well to the correspondence situation, which was one reason I was dubious about adapting the rhetoric courses for a correspondence delivery. Finally I convinced myself that in a writing course there was some virtue to forcing students to rely on the written word for their instructions, and that such enforced reading might compensate for whatever I lost in other areas.

In adapting the courses to correspondence situation, my first and easiest task was to select a textbook which would carry as much of what I wanted to do with the rhetoric classes as possible. After serious, although I suppose not entirely objective, examination of alternatives, I settled on my worn *Writing Sense* (Free Press, 1975) because it kept the grammar and mechanics simple, spent a good deal of time on the research paper, and was not too expensive. It was, however, dated, and since 1975 I have discovered a lot more to say about writing than is contained in that book.

My second, and also not particularly difficult, task was to type out many of the lectures I had been giving my class. Many of these lectures come with fairly mystical diagrams and constantly changing examples, and I was somewhat saddened to see things fix so finally. These lectures were typed out in August in Virginia, with the thought in the back of my head that they would one day become a book, or chapters of a book (which remains unwritten). They were rewritten in late August after I had returned to campus and to my office and library, and they were typed up in early September over the course of four hectic and heroic days, along with all other materials for the course.

More difficult was providing an analysis of models (published and student level) and detailed explanation of writing assignments. What was difficult was getting discussion into a lecture format. I was familiar enough with materials in *Growing Up in Minnesota* that I knew what I wanted to point out (what were the "right" responses, I suppose), but I always like to begin discussion of those essays with some open-ended talk, student response, etc. I found no real way to do this in a written analysis, and soon abandoned the attempt, settling instead for a rather business-like approach to pointing out elements of the four areas of writing on which I base my grades and I want students to base their analysis: content, organization, style and grammar/mechanics. Some of the models I use in Rhetoric: Critical Writing are as standard as *Growing Up*, but many are materials drawn from magazines and newspapers on the current library shelves (the reviews, for example, and some of the place and person pieces). Sometimes I rely on verbal analysis for the model (analysis of a work of art, for example), and I needed a written model (here, fortuitously, I was working on a detailed reading of a Dave Etter poem for *Indiana Review*, a kind of new critical analysis, and I used that essay as a model; in explaining another assignment, I drew on a chapter of my own *The Poetry of Rock* which discusses the Beatles' *Sgt. Pepper's Lonely Hearts Club Band*).

In bringing the materials together, I soon abandoned the notion of following our ten-week syllabus. I don't have students write ten major pieces anyway, and correspondence students are not necessarily working on the on-campus schedule of four one-hour sessions per week, one each on Monday, Tuesday, Wednesday, and Thursday . . . so why bother? Instead I put together eight units, one unit for each assignment (and, coincidentally, one unit for each essay in *Growing Up*). In the Rhetoric: the Essay course, each unit assigned one essay in *Growing Up* for reading and analysis, assigned reading in *Writing Sense* or some ot the written lectures or both, and made a fairly specific writing assignment. In my appendices, I have attached a sample Unit assignment as well as a sample of analysis of a *Growing Up* chapter. Briefly, the eight-unit syllabus for Rhetoric: the Essay looks like this:

Unit 1

Read "Finding a Subject" (typed out).
Read "Finding a Thesis" (typed out).
Read "Stages in Writing and Revision" (typed out).
Read chapter of *Growing Up* and write a paper about Minnesota winters (a subject of the assigned reminiscence in *Growing Up*).

Unit 2

Read "Finding Content: Look Inside" (typed out).
Read chapter of *Writing Sense* and do assigned exercises
Read chapter in *Growing Up* and write an essay which recounts a simple episode out of your life

Unit 3

Read "Finding Content: Look Outside" (typed out).
Read assigned chapter of *Writing Sense* and do exercise
Read essay in *Growing Up* and write essay on "the moment of awareness."

Unit 4

Read chapter of *Writing Sense* and do assigned exercises.
Read essay in *Growing Up* and write essay on your experiences as representing those of a peculiar ethnicity or culture (Swedish, Minnesotan, American, Midwestern).

Unit 5

Read "Revision, Phase 1: Expansion" (typed out).
Read "Revision, Phase 2: Condensation" (typed out).
Read essay in *Growing Up* and write essay on a description of your world at age 6 or 7.

Unit 6

Read "Persuasion" (typed out).
Read essay in *Growing Up* and write essay describing how your life has been influenced by the geography in which you grew up.

Unit 7

Read assigned chapters of *Writing Sense* and do exercises.
Read "Proofreading" (typed out).
Read essay in *Growing Up* and write an essay on the relationship between fathers and daughters, fathers and sons, mothers and sons, mothers and daughters, grandparents and grandchildren, etc.

Unit 8

Read "Archetypes" (typed out).
Read "Looking Professional" (typed out).
Read essay in *growing Up* and describe a situation in your own life which seems to fit into one of the archetypal situations described in the lecture (using LeSueur's essay in *Growing Up* as a model).

It will be observed that the assignments for this course are rather ambitious, that they are more content-oriented than rhetoric-oriented (none of the simple process theme, definition theme, complex process theme, etc.), and that the units put students pretty much on their own when it comes to (a) reading lectures, (b) reading *Writing Sense* and doing exercises (answers are provided against which students can check themselves, and (c) most importantly, reading and analysing the model essays in *Growing Up in Minnesota*.

The same thing is true of the units developed for Rhetoric: Critical Writing, where assignments are as follow: a paraphrase, a place piece, an historical event, an analysis of advertising, an analysis of a work of art (choice of either "My Last Duchess" or "Lucy in the Sky With Diamonds"), a personal interview, a review, and a research paper. (I might add parenthetically that some of the written lectures used in Rhetoric: the Essay are used again in this course, although there are necessarily many new lectures, and fresh assignments in *Writing Sense*.) Model essays are examined, and a book that involves some form of research (library, personal visit, interview): either Mailer's *Armies of the Night* or Steinbeck's *Grapes of Wrath*. Students are obviously on their own in terms of reading these books and fighting through their own analysis. Finally, the research paper is a relatively ambitious project (15 pages, based on several kinds of sources—printed, oral, the personal visit—although one source *must* be printed), and here students are very much on their own.

We have had one year's experience with these courses, and the evidence thus far is mixed, although conversations with colleagues from other institutions lead me to believe we are doing better, not worse than most. The hard statistical evidence is that we've had not very many students enrolling in these courses: a total of seventeen thus far. This may relate to the relatively ambitious nature of the assignments (we were particularly sensitive in the English department that correspondence might become an easy way out of an uncomfortable situation for many writers who have had little or no experience in high school writing, and might for that reason wish to avoid classroom discomfort, so we did not hold back on the correspondence assignments), or it may have something to do with the fact that correspondence courses are offered only through continuing education, and on-campus students do not see much of their publicity. In any event, departmental fears that correspondence might undermine enrollments in on-campus sections have proven entirely unfounded.

While enrollments have been low, we have had an apparently low drop-out rate. We lost only 2 students entirely (my counterparts at Moorhead State University say that about half the people enrolled in their correspondence courses drop out immediately). Nobody has ever finished the course within the standard 10-week term, and that is one thing I personally have had to adjust to: papers march in when they will. At the end of the term I write students with outstanding work, telling them I will have to give something to the registrar, and that will be an INC, and that INCs have a bad habit of lapsing into limbo, so get on with the work. All but 2 of the students who began in fall or winter have now completed their work . . . another high percentage, as I understand things. One of those two continues to write; the other has disappeared. These figures are not substantially different from the drop out and no show ratios for regular on-campus offerings.

Of the students who have completed their work, I have a disproportionate number of A's and B's. I think this—and the low drop rate—is attributable to the fact that virtually all the students are non-traditional, older adults very self-directed and very capable of working on their own, and very appreciative of the opportunity to work correspondence. It is difficult for me to know how many were simply good writers when they began, or how many would have done as well or even better in a traditional classroom situation. I see irregular improvement, approximately what I see with on-campus students.

What has been especially difficult for me to know is how much of the assigned reading and thinking and exercise work is getting done by the correspondence students. Occasionally, and gratifyingly, I see direct evidence: an imitation of style, a borrowed phrase, a trick of writing that comes, obviously, from one of the models. Occasionally a student will opt to write a research paper developed out of either *Grapes of Wrath* or *Armies of the Night*. Occasionally in writing to or speaking with the students I discover that they remember reading LeSueur, Bly, Visnor, or some of the other models I've asked them to look at. My own suspicion is that they are doing the reading (because they are adults, because they are Minnesotans), but not the exercises and not the long and careful analysis.

My own suspicion, also, is that the courses are pretty rough on 18-year-old freshmen who have written little or nothing in high school, and that they would, for that reason, produce far different results if offered ("marketed") widely.

For the moment, I see the correspondence offerings in rhetoric as meeting a need and posing surprisingly few tactical or ethical problems, this despite the research component of one of them. The proof is, finally, in the writing itself, and after one year the writing has been of a relatively high quality. We plan to continue to offer both courses indefinitely, updating the material regularly.

I foresee two possible developments from this experiment in offering these courses by correspondence. The first is that the lectures I have written out will one day soon come together in a slightly expanded version in a small book, a companion to *Writing Sense*. Such a book would be useful in my on-campus courses, might achieve some use in other colleges and universities, and would certainly reduce the amount of material we need to duplicate for off-campus offering of the courses.

The second development is the more exciting: that an inter-active television component will be added to the correspondence component, and I will be able to read-and-critique with televised student papers, as well as talk more or less directly with the students. The mood in the country is, I sense, in favor of inter-active television and against correspondence, but I may be wrong on that, or the country may be wrong. After all, I, who was skeptical of correspondence at the outset, have swung in precisely the opposite direction.

GIANTS IN THE EARTH (1927)

I. Ole Rølvaag (1876-1931)

Ole Rølvaag was not born in America, spoke Norwegian as his native tongue, and wrote GIANTS IN THE EARTH first in Norwegian--all of which has touched off a continuing battle as to whether he is more properly called a Norwegian writer, or he can be counted part of "American Literature." The debate, largely irrelevant to our considerations here, is typical of the problems one faces in dealing with first-generation American writers, of whom there are several in the history of Am. Lit. In Rølvaag's case the problem is slightly exacerbated by the fact that GIANTS was first published in Norway, in Norwegian, but he is typical. In his case, as in others, preponderance of evidence is on the American side: Rølvaag left Norway, came to America and stayed in America. Whatever of the old world he brought with him--and there was plenty--he was American in spirit. GIANTS is the quintessential pioneering American novel. (The same story told from a demonstrably Norwegian viewpoint can be read in Johan Bojer's The Immigrants, and makes for a nice comparison/contrast paper on the old world and the New World spirits.)

So Rølvaag was born in a tiny fishing village just south of the Arctic Circle in Norway. The village was, in fact, named Rølvaag--the author took his name from his home town, as did many Norwegian immigrants when they came to America. His family had been fishermen for generations--indeed, the whole village fished--and Rølvaag spent the five years fishing himself. He had an older brother generally considered to be more intelligent than he, and a sister, also bright. He was considered not too swift, and was told as much by his father, who discontinued his education at the age of fourteen (Rølvaag had a two-hour walk to and from school, so he may or may not have minded). Rølvaag did, however, read considerably, mostly in novels: Copper, Dickens, (translated, of course), and various other German, Danish, Swedish, and Norwegian novelists. Rølvaag's tastes tended toward the romantic, as did the tastes of most other 19th century readers, and toward the heroic. 19th century novels were all long, very long, and heavy on character. Late in his teens, Rølvaag would read passages from these novels to other fishermen during their off hours.

Rølvaag's Uncle Jacob had immigrated to Elk Point, South Dakota, and after a terrible storm in 1893, from which he barely escaped with his life, Rølvaag wrote his uncle asking for a ticket to America (it was common for the first member of an extended family who immigrated to send passage to members still in the old country, bringing the family over piecemeal over the course of several years or even a decade). The ticket arrived when Rølvaag's master offered him a boat (or more properly, interest-free loan on money with which to buy a boat) if he'd stay in Norway. Rølvaag thought the matter over for an afternoon, then passed on the boat, kept the ticket.

He landed in New York in 1896, then came by rail to South Dakota--three days living on a loaf of bread. He missed connections with his uncle and spent a night wandering around the country before he found some Norwegians who could straighten him out. Then Rølvaag farmed for three years, disliking farming almost as much as he disliked fishing. Depressed and dissatisfied with himself, Rølvaag considered college, but, realizing that he'd failed at fishing, failed at farming, and (according to his parents) failed at education back in the old country, he put the matter off. America, however, reclaims what the Old World finds not worth bothering with: we are a nation grown strong on the Old World's rejects. After some time spent tending bar and washing dishes in Sioux City saloons, Rølvaag enrolled in Augustana College (South Dakota). Like Anderson's Wittenberg, Augustana was at this time more a preparatory school than what we think of as a college, a place to catch up on a missed high school education. Augustana prepared Rølvaag for St. Olaf's, where he enrolled in 1901. He graduated in 1905 and took graduate work at Oslo, back in Norway. In 1906 he returned from Oslo to accept a teaching position at St. Olaf's, where he remained for the rest of his life.

Very early in life Rølvaag had indicated his desire to be a writer, but he was put off by his parents and older brother. His work was all written in America, land of opportunity: six novels, some grammar handbooks, essays, readers, some materials for the Norwegian-American Lutheran Church. His first book, published in 1912, 4 years after his marriage, under the pseudonym Paal Mørck, was titled appropriately LETTERS FROM AMERICA. It was a largely autobiographical account of immigration. It appeared in English later in Rølvaag's career under the title THE THIRD LIFE OF PER SMEVIK, after initial publication in Norway. The second novel—also published first in Norway and also published under the pseudonym—appeared in 1914: ON FORGOTTEN PATHS. These two books were competent, slightly pedestrian, stories of Norwegians abroad.

The war depressed Rølvaag, for it seemed to threaten Norwegian-American unity and the maintenance of Norwegian traditions in America to which he had devoted himself. He stopped writing for a time, wandering the hills around St. Olaf and muttering dark thoughts. However, when his son Paul Gunner drowned in a cistern in 1920 he snapped out of his depression and began living again. In 1920 came PURE GOLD, an angry satirical attack on a world disintegrating after the war, an attack on materialism and hysteria among Norwegian-Americans.

In 1921 came THE BOAT OF LONGING, lyric and introspective, a story of immigration into Minneapolis, and very critical of urban life. Rølvaag had projected a sequel, brighter in tone, but he was side-tracked by the news that the Norwegian novelish Johan Bojer was coming to America to gather materials for an epic of Norwegian immigration. Bojer was popular at home, and Rølvaag was competitive, especially where his own special "theme" was concerned. He took a leave of absence during 1923-24 from St. Olaf's, hunkered down in a cottage in the north of Minnesota and by the end of 1923 he had completed the rough draft of GIANTS. Early in 1924 he revised it in Norway and got out part 1 a month before Bojer's work appeared. GIANTS was an immediate popular success in Norway, although American publication was largely an accident: an American novelist named Lincoln Colcord chanced upon an article in a Minneapolis newspaper about the success of Rølvaag's book in Norway. Rølvaag had some very poor translations of his Norwegian made, which he and Colcord reworked together. The book was a critical success in America immediately upon its publication in 1927 by Harper, and was a Book-of-the-Month club selection.

(It is worth noting here that a number of saga-like books had appeared and were appearing in Norway during this period, and that Rølvaag drew in this respect on the literature of his homeland, not America. Relevant are Knut Hamsun's GROWTH OF THE SOIL, Sigrid Undeset's KRISTIN LAVRANSDATTER, and Johan Bojer's THE LAST OF THE VIKINGS.)

In 1926 Rølvaag was made a Knight of the Order of St. Olaf by the King of Norway.

In 1928 a sequel to GIANTS, PEDER VICTORIOUS, was published in Norway, with translation into English the year following. In 1931 a third volume, the end of the trilogy, was published: THAT BLESSED DAY, published in America as THEIR FATHERS' GOD. Rølvaag read the English version just before his death.

II. Rølvaag's Reputation and Influence.

Rølvaag had the great fortune, or the great misfortune, to be a writer out of culture: he was neither fully American nor comfortably Norwegian. He had left, but--like all first-generation and some second-generation writers—he had not yet arrived. Fortunate to have a semi-conscious community of Norwegian-Americans to come to (and to educate him at Augustana and St. Olaf), Rølvaag returned the favor by creating in his writing a literature which served neither the Old World nor America, a literature of people caught between two cultures. (The other novelists mentioned above were also, incidentally, writing of two-culture heros, although in their cases the disjuncture was chronological, not geographic.) Typically, Rølvaag heros and heroines are people trying to adjust psychologically and culturally. Often they do not manage the adjustment entirely successfully.

This dualism has given Rølvaag's reputation some problems, for he is neither entirely Norwegian nor--except in the sense that we are all immigrants at heart--entirely American. On the good side, his unique position allowed Rølvaag to view America with the insider/outsider perspective necessary for sympathy tempered by objectivity; on the bad side, it estranged him from much of his audience, so that he could never be a purely American writer. Rølvaag's reputation then suffered, especially with the closing of the frontier and limitations on immigration, including Norwegian immigration. Initially wildly popular among Norwegian-Americans, mildly popular with Norwegians and Americans, Rølvaag was for a time not popular. However, the current interest in roots (which lead to The Immigrants becoming a film) has reawakened interest in Rølvaag, among third- and fourth-generation Norwegian-Americans, and among Americans in general. Needless to say, at the juncture of Minnesota, Iowa and South Dakota, Rølvaag has always been popular.

He has been, however, virtually without influence, perhaps because his work seems to come so dramatically out of his life--the immigrant's life--and because he was nearly the last among immigrants. Very few immigrants could write first-hand of their voyages after 1927, the year in which GIANTS IN THE EARTH found instant success in America. Writers after 1927 were second-generation . . . and they had a new theme with which to deal: the Depression. Timing, circumstance, and Rølvaag's own decision (a) to write out of his personal experience--an experience tied to the 19th century, not the 20th--and (b) to write in the old saga style virtually guaranteed that he would have no literary progeny.

III. Themes in Rølvaag

The primary theme in all Rølvaag's work is the immigration experience, growing out of those moments when he sat looking over the wide waters of the Atlantic with an offer of a boat in one hand and a ticket to America in the other, or the dark evening spent lost on the South Dakota plain, a stranger in a strange land, frightened and starving and, no doubt, terrified and filled with self-doubts. All other themes are related to that theme. These include the following:

(a) Old World vs New World values, traditions, characters. Rølvaag was neither a thorough-going apologist for the New World, nor a slavish cultivator of the Old. He sees good and bad in both (materialism in the new, usually, and a kind of superstitious timidity in the other). Usually he separates values into two different characters, working one against the other; sometimes he works a character embodying one set of values against an environment demanding the other. His tone ranges from bitter satire to warm sympathy.

(b) The non-WASP in a WASP setting (or the Norwegian in the American setting). This theme grew out of Rølvaag's experiences at Augustana and St. Olaf, where he was relegated to "the Norwegian Chair," and out of the trauma of World War I, where all foreign-speaking Americans were subjected to serious harassment and, often, harm (Lutherans especially among them).

(c) The accommodation of the Old World heritage to the New World environment. In his teaching and essays, this was the road taken by Rølvaag, and it shows in many of his novels. What made W.W.I especially traumatic, of course, was that this position was suspicious to all America-boosters, both inside and outside of the Norwegian-American community.

(d) America as a new Eden. This theme Rølvaag appropriated from other American writers before him (and they from visionaries before them, in times and cultures other than America), but it was especially relevant to the immigrant experience. All immigrants tend to see in America a new Eden--as we will have more than one occasion in class to observe--and there is invariably a period of intense disillusionment when the New World can't measure up to their expectations.

(e) Materialism, its roots and its effects. Rølvaag found many Norwegian immigrants far too materialistic, far too willing to throw off the spiritualism of the old country. In this sense his critique of the immigrant experience is a critique of America.

(f) and related to above: the cost of taming the land, winning the West--in terms of human life and human dignity.

(g) Fate and man's ability to rise above it. In the Scandanavian mythology, Fate plays a very prominent role, and man is frequently viewed as powerless in the hands of an overmastering Fate.

(h) Urban-rural themes. Especially in novels other than GIANTS IN THE EARTH, Rølvaag touches on the old urban-rural tensions. Like few writers before him, he was able to see the complementary nature of town and city. His depiction of city is less black, his depiction of country less white than many.

The most important thing about Rølvaag, however, is his psychological realism. Always for him the exterior landscape is but a reflection of the interior mental landscape, or a set upon which tight psychological dramas could play themselves out. His work lives as much because of its psychological tension as because of its accurate depiction of immigrant life or its analysis of the American, or Norwegian-American situation.

IV. GIANTS IN THE EARTH

Primary emphasis in discussion will be on the characters of Per Hansa and his wife Beret. What values does Per Hansa embody? What are his chief strengths as a character? What weaknesses does he have? (What specific episodes in the story and remarks of his indicate these strengths and weaknesses?) In what ways is he especially suited to life on the frontier? Do you find him too materialistic? Too insensitive? How do you interpret his death: is this an affirmation of his "westering" spirit, or an assertion that this is what you get when you're always striking out west, west, west, west?

Beret: what values does she embody? What are her chief strengths as a character? What weaknesses does she have? (What specific episodes in the story and remarks of hers indicate these strengths and weaknesses?) What about frontier life will make it especially hard on her? Does she understand her husband? What attracts him to her in the first place? Are her fears and suspicions justified? What in the New World atmosphere enhances weaknesses in her character? Why did she marry Per Hansa--specifically? Is it fair to say that she is responsible for his death? Does she ultimately help or hurt him? Does he ultimately help or hurt her? (It's worth noting that she's still alive at the end of the novel, while he is dead--what does this suggest about their relative characters and their ability to deal with pioneer life?)

The prairie is often personified in this book. What is its character? What does it demand of immigrants? What does it offer? What price does it exact?

Trace the route taken by Per Hansa and Beret in coming to their settlement on a map of Minnesota and South Dakota. Where exactly do they end up? What year do they arrive? When does Per Hansa die?

An important theme in this book is sex and its relationship to life on the prairie and co-existence between the two sexes. Obviously Rølvaag underplays sex, but obviously it's there. In what ways is his attitude characteristic of Norwegians? Lutherans? Minnesotans? What does he suggest about sex on the frontier?

In what ways is or is not this book sexist? Is it more sexist than the culture of the times, or less? Do Beret and Per Hansa understand each other? Do they communicate? What roles do they play? What options were available?

The minister plays an important role here. Why? What values does he embody? Why is he an important person, in the novel, in the culture?

What specific conditions of frontier life in the Norwegian-American culture can you enumerate after reading this book?

What elements in Rølvaag's style make this book sound vaguely "old world," heroic, like some old Norse saga or an epic? How consciously does the author (or do the author and translator) use these devices of style for a peculiar effect?

In many respects this is a novel about accommodating Old World habits, values, ways of behavior to New World conditions. In what ways does the New World force accommodations in Old World values? What Old World values seem to strengthen pioneers in the perils of settlement in the New World? Ultimately does Rølvaag seem more to favor the New or the Old?

In some respects this is a rather romantic novel--that is, things work out sometimes too nicely for the characters involved, they reap better than they sow. What specific instances can you give that would support this charge? (The opposite of romanticism is "realism": there no matter how good the characters are, or how hard they try, they seem to suffer.)

IV. Further reading.

Among Rølvaag' other books, the obvious first choice is Peder Victorius, the sequel to GIANTS IN THE EARTH. And then, perhaps, THAT BLESSED DAY, although it is a weak book in the triology. More interesting, probably, are Rølvaag's first novel--the Amerika-breve of LETTERS FROM AMERICA in that it is autobiographics, and his third novel, PURE GOLD, in its social criticism of Norwegian-Americans and their reaction to the tensions around World War I. Rolvaag's book of essays, CONCERNING OUR HERITAGE (1922) is important for theory, and can with profit be applied to GIANTS IN THE EARTH (or, for that matter, other novels). You might be interested in THE BOAT OF LONGING, as a critique of immigrant life in early Minneapolis, or as a contrast to the rural setting of GIANTS IN THE EARTH.

You might be interested in some of the other saga-like works being written at the time by Norwegian writers (see section I) for purposes of comparison and contrast.

Collections of Norwegian-American letters have been edited and translated, letters by persons other than Ole Rølvaag and his fictional characters. These make interesting documentary evidence in support of or against positions taken by Rølvaag in GIANTS IN THE EARTH.

You might be interested in Jon Wefald's book on populism among Scandanavian immigrants to the United States. Wefald is a former president of Southwest State University, and his documenting of the social and political attitudes of Scandinavian settlers is very interesting background reading.

Rhetoric: the Essay, Unit 1

1. Read "Finding a subject," attached.
2. Read "Finding a thesis," attached.
3. Read "Stages in Writing," attached.
4. Read "Remembering is a Forward Movement" in Growing Up in Minnesota and read the study guide and questions for that essay. It is not necessary that you formulate written answers to the study guide's questions, but you should answer them mentally. In a class at S.S.U. we would spend an hour discussing this essay and answering the questions raised in the guide, so give the essay an hour of your time--after you have read it. (You may want to read the guide before you read the essay as a kind of preview, then read the essay, then return to the guide and spend an hour examining the essay closely and thinking about the questions.)
5. Write a short paper of about 2 pages typed (600 words) about the Minnesota winter. You may wish to borrow ideas from "Remembering is a Forward Movement" (but do not borrow too much; that is, do not plagiarise); you may wish to expand upon or argue against some of the points made in that essay; you may wish to take an entirely different approach to the subject. Draw material for your essay from your own winter experiences and from what you have heard of Minnesota winter folklore. You may wish to check the accuracy of a few details (I am sure the Hongs checked the date of November 11, 1940 and some details of time and temperature before going to press), but rely primarily on your remembered experiences and generalizations you wish to make about winter.

   I would suggest that you read the Hongs' essay a day or two before you begin your own paper, so that you have a little time to think about the subject. Then on a sheet of paper jot down all the possible stories you could tell, ideas you could incorporate, things you could say. Settle on a thesis and select the ideas and stories appropriate to that thesis, leaving the rest for another paper or another day. Put together a rough outline and use it for writing the first draft of your paper. Let the paper sit a day while you think further on the subject. Then read your paper, jotting in the margins ideas for additions, changes, and rephrasing of ideas. Type or write out your second draft and let the paper sit another day. Make final changes, clean type, proofread, and mail it to David Pichaske, Dept. of English, Southwest State University, Marshall Minnesota, 56258.

Rhetoric: the Essay, Unit II

1. Read "Finding Content: Looking Inside" (attached).
2. Read pages 85 through 120 middle of *Writing Sense* and do exercises 1, 2, 4, 6, 7, and 9 on pages 278 through 288, checking your answers against those printed upside down at the end of each exercise.
3. Read "I Know What You Mean, Erdupps Macchurbbs" in *Growing Up in Minnesota*. Read the study guide for that essay and answer the questions is raises, giving the essay an hour of thought *after* you have read it.
4. Write a short paper of 2-3 pages typed (600-900 words) in which you recount an episode out of your life similar to those Vizenor recounts in his essay. You may opt to imitate the first section ("Measuring My Blood") or the letters, but others are probably better models: "Crossing the Wires," "Silence in the Third Grade," "Jaunty Pirates on Green Lake," "We Both Need a Good Home," "Is the Little Man Ready?"

   Pick an episode from your own past which, like those recounted by Vizenor, marks a moment of passage in your life, a day when you grew up a bit or passed from one stage to another by gaining or asserting some control over somebody else (Mean Nettles, a parent, other Indians at the Leech Lake Reservation, your own self) who was bigger, meaner, older, stronger, or generally more macho than you.

   Select a single episode and let it develop. Use plenty of concrete detail in telling your story. Use dialogue, the way Vizenor does in his essay. Let the story grow, but keep the dead wood out. Don't drag on too long, and don't make too many apologies by way of introduction.

Rhetoric: the Essay, Unit III

1. Read "Finding Content: Looking Outside," attached.

2. Read *Writing Sense*, pages 120-147 middle, and complete exercise 10, page 289, checking your answers against those printed upside down at the end of the exercise. (Note that number 5 should read "C" instead of "NC.")

3. Read "Minnesota Black, Minnesota Blue" in *Growing Up in Minnesota*. Read the study guide and spend an hour answering the questions it raises.

4. Our lives are filled with moments when we become suddenly aware, in a pit-of-the-stomach way, of something we'd never known before, or something we had known with our heads but not our hearts. To a certain degree these moments mark passages in our lives, and writing about "the moment of awareness" is almost the same thing as writing about "the moment of transition." But the differences are enough that for this unit I would like you to write about a moment in your life when you became aware for the first time of something important: that the rich really *are* different from you and me; that there are some bad, bad, bad evil people out there in the world who are mean naturally, from temperament and habit; that there *is* a God up there taking care of things; that there is no God up there, it's just all a con; that cheaters sometimes win; that your father really does care about you after all.

   Toyse Kyle's essay contains several such moments of awareness: the time she confronted white racism for the first time, the day she discovered the shower (and, more importantly, the fact that "white people had all the good things"), when she discovered the contributions hustle hurt people and turned her and her friends into con artists no better than their school teachers. In each case she learned a permanent lesson, even though the incident which triggered it might have been so slight as to seem insignificant to an outsider.

   Think back to the moments when you have learned valuable lessons and retell that moment, letting us know—directly or indirectly—how you thought and acted before, how you thought and acted after. As much as possible do not tell, *show*. (Note that Kyle does not say, "I felt very sorry for him and ashamed of myself," she says that "the lump in my throat took a couple of days to dissolve after that stint." This is what we mean by showing, not telling—or, since she says in her next sentence that she had "jumped noble," showing in addition to telling.) Develop your own personality and other characters in your story by appropriate detail and dialogue. Tell the tale in a short paper of 2 or 3 pages typed, 600-900 words.

Rhetoric: the Essay, Unit IV

1. Read chapter 1 of Writing Sense.
2. Read Writing Sense, pages 147 through 166, and do exercises 11, 12, 13, 14, 15 on pages 290 through 297, checking your answers against those printed upside down at the end of each exercise.
3. Read "Route 1, Box 111, Aurora" in Growing Up in Minnesota. Read the study guide and spend an hour answering the questions it raises.
4. Schoonover speaks in her essay of "us Finns." In many respects her essay is not only a celebration of growing up on the Iron Range, but of growing up Finnish on the Iron Range: her cultural heritage determined as much of her childhood life and values as her geography. One of the most interesting things about Minnesota, especially rural Minnesota, is the way that ethnic patterns have held for nearly a century: Ghent is still a Belgian town, Minneota Icelandic, St. Leo German-Catholic, and so on. Most Minnesotans are particularly aware of their ethnic heritage.

   In an essay of 2 to 3 pages typed, discuss your ethnic heritage and the way it colors your life. What experiences in your youth seem directly tied to your ethnicity? What attitudes and values do you attribute to your ethnic heritage? Are you proud of it? Do you try to bury it? Does ethnicity seem somehow small town to you and perhaps a bit old fashioned? Are you eager for a trip to the old country, or bored by slides shown by older folk who have just returned from their obligatory pilgrimages? Are you "damned Dutch stubborn" or a moody Dane or a crazy Icelander? Do you feel tension between your father's German-protestant work ethic and the Italian blood from your mother's family which, every time you push, push, push seems to be saying, "Ahhh, what the hell"?

   This assignment involves two parts, really. The first is an identification of your ethnic heritage and--behind the stereotypes--what it really stands for. You can get trapped here, for the grandsons and granddaughters of the pioneers sometime forget that those who left the old country were often at odds with the dominant value systems back there--which is why they left--and the Norwegians who came to western Minnesota often had a different way of looking at life than that held by those who remained in Happy Fjord. A little reading is sometimes a good preparation for this assignment, as well as careful attention to family stories about grandma Tillie and great-uncle Sven.

   The second part of the assignment is introspective: fitting yourself into the heritage. There are three possibilities here, of course. First, you may be so removed from your heritage that you don't care and can't see yourself as a chip off the Old World block. Second, you may be in more or less open rebellion against the ethnicity of your parents. Third, you may discover that what's bred in the bone will out, and you are--in the last analysis--your blood. See how it works.

   A final note: if you cannot trace your ethnic heritage, you are that rarest of rarities, an American. That too is a heritage and you ought to be asking yourself what it means to be an American and how you are or are not typical.

Rhetoric: the Essay, Unit V

1. Read "Revision, Phase 1: Expansion" (attached).
2. Read "Revision, Phase 2: Condensation" (attached).
3. Read "A Portrait of My State as a Dogless Young Boy's Apartment" in Growing Up in Minnesota. Read the study guide for that essay and spend an hour answering the questions it raises.
4. Gunderson notes the very limited view of Minnesota he had as a boy: the state--indeed, his world--was the apartment in which he lived, a few streets around that apartment, and a very few particularized locations far distant from the neighborhood. This is the experience of almost all of us: when we are very young, our world is a few houses, a few blocks at most. When we are teenagers, the world has expanded to a whole town or city, and as we pass into our early twenties, our world becomes a state and gradually a nation. Eventually, if all goes well, our horizons expand to encompass the whole global human community, although politicians and other managers of the nation-state try their best to curtail that growth. Ultimately each geographical unit claims some of our allegiance: the neighborhood, the town, the state, the nation, the planet.

   Think back to what your world was like when you were 5 or 7. What buildings of what rooms were important to you then? What did you do all day? How did those rooms look to you then? If you have visited them recently, how have they changed since your childhood, or how does a more mature perspective show your childhood view to have been distorted? Then write a descriptive essay of between 2 and 3 pages typed describing the world you remember from your childhood. Go heavy on specific details, but also try to create the sense, the meaning of that world. (Note that other essays in Growing Up may provide useful models for this essay, especially those by Mary Hong Loe, Harrison Salisbury, and Meridel LeSueur.)

Rhetoric: the Essay, Unit VI

1. Read "Persuasion," attached.
2. Read "The Victorian City in the Midwest" in *Growing Up in Minnesota*. Read the study guide and spend an hour thinking about the questions it raises.
3. One assumption behind *Growing Up* is that one's geography, independent of any ethnic or genetic inheritance, influences one's life . . . and, further, that there is something peculiar in "the North Country" that breeds special people. The general assumption in Minnesota is that Minnesotans are superior by virtue of their geography, although that superiority has been debated, even by the authors of this book. Salisbury makes the statement that when he was a boy he "certainly didn't think there was anything to be proud of in coming from Minnesota." Later and in retrospect, however, he says he came to take a good deal of pride in his state because of the "spirit of particular independence and even crotchety thinking" it gave him. You might review those remarks on the bottom of page 71 and the top of page 72. You might also review mentally what other authors have had to say about the special benefits—or deprivations—of a Minnesota childhood, and maybe look ahead to what Robert Bly and Meridel LeSueur have to say in their essays.

   Then think about your own life in Minnesota (or, if you have recently come to Minnesota from elsewhere, about the part of the country where you spent most of your life). Certainly its weather, politics, social structures and general way of life have colored your own. Decide what it means to be a Minnesotan (or whatever) and decide how you are and are not representative. You may look at the bright side, the dark side, or both sides at once. You may restrict yourself to a narrower geography: how has growing up in southwest Minnesota effected you, or even how has growing up on a small farm outside of St. Leo made you what you are today? You may contrast yourself mentally to people who grew up in other parts of the state or country or world. If you have travelled much, you can contrast your experience with what you saw elsewhere, or what you see on television (be careful here, however, when forming an opinion of New York, California or the Fabled East based on what you see on television).

   Bring your thinking together in a 3 to 4-page typed paper on how the culture of your region has influenced your life. Screen out ethnicity; think geographically if you can.

   Some of the papers you have written have been largely descriptive or narrative. This paper will be more argumentative: a thesis generalization supported by details, some of which may be (relatively long) stories. Look for a good balance between the general and the specific (Salisbury's essay is a good example in this respect), use valid reasoning, avoid overgeneralization, and be persuasive.

Rhetoric: the Essay, Unit VII

1. Read pages 49 through 85 of Writing Sense and do exercises 20, 21, 22, and 23 on pages 302-306.
2. Read "Proofreading," attached.
3. Read "Being a Lutheran Boy-God in Minnesota" in Growing Up in Minnesota. Read the study guide and spend an hour considering the issues it raises. Bly is dense, one of the Big Ones, so give him plenty of time.
4. The relationship between fathers and sons, mothers and daughters (and between fathers and daughters, mothers and sons) is interesting and complex and seems to vary from culture to culture, family to family. You may recall the complex relationship between Toyse Kyle and her mother, the strong bond between Mary Hong Lee and her parents, the relatively formal relationship between Salisbury and his father. Vizenor's essay begins with an American archetype: the quest for a distant, often missing father. If you read ahead, you will discover that Ms. LeSueur has a complex attitude toward her mother and grandmother: she affirms their strength, denies their puritanism.

   It would appear that relations between generations are strong when children are young, break apart as they grow, come together as the "children" reach their thirties. The boy wants to be just like dad, the girl just like mom. But, psychologists tell us, there is tension here too: the boy wants to replace his father in his mother's affections, the girl sees her mother as a rival for her father's affections. There is also a conflict of values as the children grow, as the older generation is believed by the younger generation to know nothing at all of value. Parents unprepared for this "phase" tend to be surprised and angered by rejection. With maturity comes reapproachment, and you start to hear expressions like "a chip off the old block" and "the acorn does not fall far from the oak."

   Fathers have a reputation for being aloof, removed and slightly unknowable (perhaps because they spend much of their time out in the field or at work, partly because they are men and men are not supposed to show their emotions); women are supposed to be "nurturers," sources of emotional support and upholders of civilization, culture, and the morality. Fathers are practical, mothers are artistic. Clearly Bly admires his own father, even though he finds him aloof; clearly he credits the attention he received from his mother with turning him into a poet.

   In a paper of between 3 and 4 pages, do some thinking on what it means to be male or female in American culture, and what your relationship has been with your father or mother (or, if you are older, with your children). How does your experience fit into the generalizations we have been making? What are the possibilities for an honest, open parent-child relationship? For changing present stereotypes and attitudes? How would you like relationships with your children to be similar to, or different from those you had with your father or mother? Do you find yourself looking for a father or mother? What experiences that you remember from your childhood best exemplify your mother's or father's character?

Rhetoric: the Essay, Unit VIII

1. Read "Archetypes," attached.
2. Read "Looking Professional," attached.
3. Read "The Ancient People and the Newly Come," the most heavyweight essay in *Growing Up in Minnesota*. Read the study guide and spend plenty of time pondering the questions it raises.
4. Look over the list of archetypal situations and think about your life. How, when have you played the role of the hero? The scapegoat? One of the various male or female rolse? Or think about the people around you: who do you know who fits those roles, whose experiences fit those situations? Be imaginative. Every time to seek entrance into a new group of people, you are being tested. Every time you are accepted, you are being initiated. When you got your first job, when you came to college you were making a rite of passage. Wedding ceremonies and funerals are very elaborate ceremonies of passage or initiation; some elements of weddings seem to be related to fertility rituals. Have you experiences a spiritual death and rebirth—or even a physical death and rebirth? Any operation, with the anesthesia and threat of death, can be seen as a death and rebirth experience, or if you flunked out of school, were cut from the team, and then came back to do well . . . that's a death and rebirth. Pioneers were undergoing an archetypal test at the hands of the elements, and came through as heros (although some went insane along the way). First love is an archetypal experience.

   You may wish to read more on archetypes in either Frazier or Jung before you write this paper. Both authors are fascinating, and both suggest that we are not as far removed from primitive behavior, rituals, and superstitions as we would like to think.

   Write this paper as a narrative of between 3 and 4 pages typed. Let the story develop to a size. Tie your story to its proper archetype by bending experience slightly to fit the pattern, by using archetypal symbols and by heightening comparisons between your experience (or the one you write about) and the pattern of the archetype. Use LeSueur's descriptions of her mother, her grandmother, and Zona as models, noting how LeSueur ties these great women to archetypal patterns by using language appropriate to earth mother types: "three fertile and giant women who strode across my horizon in fierce attitudes of planting, reaping, childbearing and tender care of the seed." Use language appropriate to the archetype you have chosen and use it. . . . (You may also wish to review Schoonover's account of her obviously sexual horse and elm tree and use her writing as a model.)

   Note: part of the key to success in this assignment is finding the right person or situation to begin with. But another part is deciding how to play the story—what archetype to fit it into. A single person, a single story can be made to fit many archetypes, and offer you several options.

Three Courses, Three Experiments in the Design of Independent-Correspondent Courses

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An N.E.H. grant for Improving Access to the Humanities in Rural Minnesota gave me the chance during academic years 1983-1985 to transform three of my regular university history courses into independent-correspondence courses. The three courses were Rural World, Historiography, and European Civilization. The three courses are considerably different, and the differences among them in some measure reveal both the possibilities and the limits of adapting typical university history and social science courses to serve as independent study-correspondence courses. Discussing the differences among these courses and the different strategies of adaption will be the primary object ot the first part of this paper, while assessing the outcome of these strategies will constitute the main part of the second part of this paper.

I. Three Courses

A. Rural World

Rural world, an introductory History course, is one of two required courses which all our students must take in order to graduate from our university. From its very inception its primary goal was to introduce students to the formation and development of the western world. While varying from instructor to instructor and year to year, the course essentially begins with the rise of agriculture itself, then examines the formation of European peasants and village life, and concludes with contemporary rural

America and midwestern agricultural life. Attention, in differing amounts, is given to the plight of peasant and village in the third world in our century.

Rural World is four-credit quarter course. It is taught during the regular ten-week session by a mixture of lecture and discussion, supplemented by visual and oral materials the three historians have generated in their seven-year experience with this course. However, unlike the traditional history course, insofar as such a thing does exist, our interest in the Rural World course is not developed around concern for student mastery of a fixed body of material and the framework of established chronologies. Instead, our intention is to develop major themes and subjects such as the nature of agricultural and village life, the formation and transformation of rural society, the rise and the development of midwest American life and the plight of contemporary American and world agriculture. The purpose of adopting these themes is to achieve what ethnic, minority, and regional studies are supposed to: self-understanding.

Once I recognized that this course had to be by the nature of the audience (the whole SSU student body) popular, and furthermore, it had to be by the nature of its goal thematic, Rural World was easily transformed into an correspondence course. There were students to take it. Abundant paperbacks as well as visual and oral tapes were available. In many ways the conversion of Rural World was simply a matter of choosing the right number of themes, good supporting materials (if written, well written and concise when possible; if oral or visual, vivid and to the point), and then going on to make four short oral introductory tapes for each major theme as well as one short introductory tape to the whole course. Also, I had to find projects which, on the one hand, lead students on their own to integrate the diverse materials offered in conjunction with each theme and, on the other hand, have students undertake projects by which I could measure their guess well as grade their results.

Students were cautioned that they should anticipate extensive work, especially since they would be required to show by papers and book reviews that they had mastered assigned materials. Each student taking the course was expected to have access to a cassette tape player and video-cassette recorder. There were to be no examinations; their grades, A to F, would be based on the quality of the six assigned papers and reviews. An example of one assignment is: "In five pages or less, utilizing Power's *The Peasant Bodo,* Homan's *Men and the Land in the Middle Ages*, and Matossian's *The Peasant Way of Life*, as well as refering to the instructor's oral tape "The Medieval Village" and the videotape "The Medieval Plough," discuss how peasant life was social and communal instead of individual, private, and intimate. Additionally, you might find useful Amato's *Countryside*, Arensberg's *The Irish Countrymen*, and Critchfield's *Villagers*. Less demanding, the sixth and last assignment asks students in three pages or less to review Gilbert Fite's *American Farmers: The New Minority*, developing the theme how during this century political, social, economic, and technological forces have turned the family farmer from a dominant majority into a minority which feels misunderstood and neglected.

B: Historiography

Adapting historiography for independent-correspondent study raised an entirely different set of questions. Historiography, a course required to graduate from SSU with a history degree and also required for students planning to be secondary school social science teachers with a concentration in history, is in no sense of the word a popular course. It is aimed primarily at history majors, occasionally capturing the interest of advanced students in literature, philosophy, or the social sciences. It is an upper-level course concerned with theory. It is predicated as few others courses on the need for continuous debate and interaction.

Students were informed in the guide to the course, "Historiography is an advanced course in history, which treats the philosophy of history, the history of history, and the fundamentals of interpreting history . . . The History department considers this course, along with the seminar, as the culmination of your undergraduate study."

In effect, I prepared Historiography with reluctance, intending to make it available only to history majors and secondary social science majors with a history concentration who could not take it during its annual offering, which is usually in the late afternoon fall quarter. This offering would be important to our department, but it is essential it not be conceived as a normal alternative to the regular class.

I had to accomplish many goals as a brief summary of the course's guide will make clear. Because all the students who take the course will be advanced and some will be teachers who have already taught for several years, I had to offer a syllabus which could be modified: "The instructor is open to proposed modifications of the syllabus, especially by teachers and student-teachers. Upon consultation, he will allow the student to transform a significant number of his assignments into classroom lesson plans and allow tapes of class sessions to substitute for written papers and other assignments."

I prepared tapes for what I took to be the main themes of the course, and also I had students make tapes on main themes of the course, hoping that cumulatively my tapes and the students' tapes would substitute for absence of classroom lecture and discussion, so essential to grasping historiography. These tapes, in addition to two texts, furnished the main source of information for the course for the first three assignments.

The assignments themselves (students were warned in advance about their number and scale) were divided into five major sections. Section I, organized around the theme "History is the discipline which interprets the past," asks the student to do a variety of tasks: in addition to review Collingwood's *Idea of History* (our primary text), the student was asked to give short interpretative answers to approximately twelve questions; to write a three-page paper showing by example that "all major historical events, personages, and movements are subject to historical interpretation and debate; and to write a five-page paper setting forth his own definition of "history".

In Section II ("History has a history") students through a variety of assignments were asked to understand and illustrate the notion "that history, the study of the past, has a history." In Section III ("Modern and Contemporary History") students were asked to write a single paper which would demonstrate that they grasped clearly "why and how modern history took its full form in nineteenth-century Europe," and that they understood something of the range and the variety of twentieth-century history practice. In Section IV students were asked to read and review the work of one master-historian from a proposed list, and in Section V students were given what amounts to a ten-hour library assignment (which, of course, poses particular problems or must be done without in the absence of access to a good library).

C. *European Civilization*

European Civilization I (241) is the first in a series of three European Civilization courses. It preceeds European Civilization 242 and 243, both of which I helped Professor Radzialowski in adapting as independent-correspondent courses, as he helped me with the principles and design of European Civilization I. European Civilization I, like the other two European Civilization courses, is required of all history majors, but also meets all university requirements in the social sciences and history. Consequently, the course has two distinct functions. The first is to introduce and interest the general student in history as a discipline (after all, historical illiteracy is now a nationally recognized problem and like history departments everywhere, we surely could use new majors), while at the same time cover in some fasion—in ten weeks! — a vast period of time which reaches from the beginning of civilization itself to the dawn of the modern world in Machiavelli's Italy and Luther's Germany. Our second goal, equally important, was to give our own history majors a foundation in European history for their future studies. As discompatible and impossible as these two goals might seem, they were and remain a reality imposed upon us, given the size of our staff, the number of students we have, long-standing faculty curriculum judgments against a truly liberal and historical education, and an administration which is entrenched in its commitment to the quarter system, for reasons as ancient and as inscrutable as you wish to define them.

Our basic response to the adaptation of the course was formed around text selection, tapes, and assignments. A standard Western Civilization text (one which has been around for at least a couple of decades and ten editions) was chosen to provide the basic historical information. It was supplemented by a recently published collection of essays written by new social historians on the underside, or at least what has generally been the unnoticed side of history. Hopefully as the major text (Brinton, Christopher, Wolff and Winks) provided a basic guide to materials, so editor Peterson Stearn's collection of essays (*The Other Side of Western Civilization*) would give the students a sense of the interests and styles of a new generation of historians. (On the matter of texts we did well, according to the few students who wrote me a critique.)

We set forth an ambitious tape program for this course, as well as the other two European Civilization courses. While we never made the joint tapes, we made roughly eight to ten tapes for each course and introduced a set of professionally made British tapes for various themes of the Middle Ages and the Renaissance. (The first students though prefered our tapes—no doubt a matter of accent or our willingness to speak directly to our audience in terms of major themes and what they should know about them.)

The third element of our adaptation involved the design of assignments. For the main text we took company-prepared essay questions, identification items, and concepts to know, and asked our students to learn so may of them for each chapter since selected questions, idents, and concepts would form their mid-semester and final. Also, a list of essay questions was prepared for each tape and was considered to be a possible subject for examination on the mid-semester or final. For the collection of essays, students were asked to write critical essays which would integrate separate major sections and subjects of the work. It was clear that we were asking for a lot of work, perhaps too much; perhaps, while being fair to our majors and potential majors and not unduly taxing the mature and motivated non-traditional students, who are the majority of our independent-correspondant students, we had created a course too large for our typical beginning students who was seeking their introduction to history and the social sciences. Yet then, there is also the matter of equity: doesn't equal credit require equal knowledge? Clearly the European Civilization course was a major effort and has left me, like Rural World and Histriography, with significant questions which I will examine in the second part of this essay.

Part II: Course independent review.

From all three courses derived different benefits. Some of the most important benefits were in the service of the History Department and the Rural Studies Program. Historiography, an important requirement, was made available, at least in exceptional situations, for advanced history students. Two cases in which the independent-correspondent course syllabus was already used invloved one student who, now working in Michigan, decided after several years to finish his history degree; a second student, unable to complete the course, was able to use the independent study-correspondence course syllabus to complete it.

The European Civilization course, the first of a series of three (I aided Professor Radzialowski in preparing the second and third courses), has already proved very important to the department and a dozen or more students who took it during the first year. This course is not only offered now each quarter throughout the year but it, in addition to the other two, is offered during the first session of summer school by the department chairman, thus significantly enhancing history's and the summer school's program. Additionally, this course and historiography increase the appeal of history as a major.

The Rural World course, which already in its first year served ten students, truly demonstrates the desire of Southwest State and its Rural Studies Program and History to serve the people of this region. Rural World, as mentioned above, is one of two Rural Studies courses required of all SSU graduates.

Additionally, the transformation of these courses into correspondence courses served me well. It forced me to think through three courses. It provided me with an additional basic outline of these courses, which I have been able on occasion to adapt for my regular course students. Also, the course outlines will be the basis for continued improvement and adaptation of these three courses. While not discounting these benefits, and making no effort to estimate their value for the whole university, the three courses did not equally well adapt to the correspondence mode. As suggested at the beginning, Historiography proved to be the most problematic for a variety of reasons. First, it is an upper-level course, required of every history graduate, especially those bound for graduate school. Second, the course involves a variety of concepts and terms developed through critical group discussion. Student discussion tapes and faculty tapes do not prove to be in truth an adequate substitute for class discussion. Third, the course traditionally carries with it extensive bibliographic assignments which require support by a library and librarian. Fourth, it is all but impossible to monitor and improve the work of the weak student, as we have already found in many previous attempts to teach the course independently. Fifth, historiography is frequently an important class to measure a student's potential for graduate school: without a great deal of contact, it is difficult to make a full recommendation. In conclusion, the course can work, but not ideally, for the better student; the weaker students will neither be able to satisfy the extensive requirements of writing the syllabus requires and, if they do their work will probably fail to reach the expectations of students who take the regular class.

In contrast, Rural Studies has so far been best adapted. There are an abundance of students who want the course. The course, as stated above, adapts well to thematic development, instead of a fixed number of concepts or a defined body of substance. The thematic approach, in turn, invites the choice of thesis-developed books, oral and videotapes, as well as select short lectures. Additionally, the thematic emphasis allows a set of short and integrative essays, basically modeled around the form of the critical book review, to provide the students with significant projects to integrate their knowledge, while at the same time providing a suitable form of testing and grading. Beyond this theoretical affirmation of special adaptability of these courses, there is the more important measure: the work which I have received from the five students who have completed the course has been excellent. They read, liked and—most important—understood the assigned materials and projects. It has been a special pleasure to help our regional students who find regular attendance on SSU's campus impossible.

European Civilization was by the measure of successful adaptation in the middle. The four students who have completed it have done well. However, I believe that they have been burdened by the amount of material—the number of names, events, concepts, and periods—which they have had to master in this course. This is compounded by the scope of the course, which reaches from the beginning of recorded history to the Renaissance. Even in a regular university quarter the materials exceed the time allotted, and no instructor ever knows entirely what is the proper focus:ideas and themes, materials and content, historical primary sources and method. In this course there is always the sense one is never able to do enough. This sense is intensified in the independent-correspondent mode wherein we try to accomplish an essential introduction to the material itself as well as History as a discipline. Nevertheless, given the inherent dilemmas of teaching Western civilization, I believe that this course is a success in providing the students with that required and general introduction. The tapes, eight in all for this course (there are an approximately similar number for the other two civilization courses), do provide an important unity to the course. I also think asking for reviews of the exemplary history essays text provides additional insights into the historian's practice and craft, which one would normally strive to underline in class. Integrating the analysis of primary texts in this course, which is often a standard part of a Western Civilization course, has not yet been achieved. I imagine that in the near future I will make one significant alternation in this course. I will, in fact, design it in two forms. The present form, with some integration of primary text analysis, will be offered to history majors and prospective majors, whereas a new form will be developed for students taking this course to satifsy their General Studies and to gain a general introduction to history. Inspired by the Rural World course, it will be designed thematically around five or six major themes, and for each theme, which will coincide with a major civilization, an appropriate paperback, materials, and assignments will be chosen. Hopefully what will be sacrificed in content will be regained in thematic interest and ease of monitoring and testing students' progress, which is burdensome in the present form. Thematic papers, the sort required in the Rural World, would allow students to submit work at their own rate.

Based on my experience in the design and the early adminstration of these three courses, certain conclusions already impose themselves. Students who are to take and succeed in these courses must be capable of independent study and self-motivation. Their ability to write well may be the most fundamental prerequisite of all. Of the total number of students who have so far signed up for my classes—conforming to standard expectation of college independent study courses—only one half have completed them. This half have been the older and more mature students, each of whom has shown an ability to write short papers and essays.

The few critiques which I asked the students to write underlined the great amount of work involved in the courses, and each of them testified to their desire to do very good work and get good grades. Additionally, they were all satisfied with the readings for all the courses and felt the summary tapes which I had made for each class crucial in bridging the diverse materials and the extensive reading required for successful work.

The instructor's willingness to make himself available at home and at school for phone calls, especially in the early stages of the courses while the students were finding their ways, proved to be essential. Likewise, his and the Office of Continuing Education's promptness are essential for the students who feel under considerable pressure to complete the course during the ten to eleven-week quarter. (In no circumstances should the instructor encourage students to take the grade of incomplete, for to do so would be to invite the majority not to finish on time and would leave the instructor with a host of students at varying stages of course completion.)

I might add as a personal note, the compensation for teaching students (roughly $120.00 a 4-credit quarter course) is approximately half a day's wages of a full professor with seniority. This meant to me that if I were to have equivalent compensation for my normal teaching, I should expect to put a half-day's work in each student. Given the original planning time (for which I was already compensated by the NEH grant), the time involved establishing and advertising the course, original contacts with the student and personalizing the work, which in some measure is almost always the case, as well as consultation and grading time, one conclusion is clear: although some students drop, requiring almost no work whatsoever, one would rarely work at a rate better than he or she does in regular school and, in most cases, will work at a discounted rate.

I would draw two major conclusions. First, the best courses for this are introductory courses which have, or can be given, a thematic nature. More students need them; more students take them; more students like them. Likewise, the instructor—or at least this instructor—enjoys the thematic course more: he is clear about his accomplishments, he spends less time on the drudgery of grading, there is less residual guilt that the independent student is not learning what the regular student is, and the compensation for what I find the more pleasant work of reading typed essays in the form of book reviews is greater.

Second, if a university like Southwest were to choose to transform all its entire General Studies courses into independent-correspondent courses, good pedagogy would dictate the coordination of the diverse offerings so that students would learn different skills and forms of study. Of course, this would be a major project, but if accomplished, it would go a long way to make the university a true educational servant of the rural region which it serves. While idealism may not carry many universities this far, necessity may lead all universities short of students and with distant constituencies to intensify their experiments with independent study-correspondence modes of education. Hopefully, some of the ideas and conclusions put forth here might stimulate additional experiments in taking the university and its offerings out into the countryside.

Teaching "Stereotypes of Women in Literature" by Telelecture

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When our director of Continuing Education, Dr. Mary Ellen Schmider, first asked me to teach a "women in lit" course by telelecture, I hesitated because I have always considered myself mechanically inept and had heard from a few colleagues how difficult it was to learn to use the telelecture equipment, how ineffective they felt that method of delivery was, and how much they missed the classroom contact with their telelecture students. Some said that the telelecture might work for science courses, which they assumed would lend themselves to a "mechanical" style, but it didn't seem feasible for a humanities course because of the need to appeal to students' "artistic" and "philosophic" needs. Dr. Schmider gave me some helpful suggestions to overcome the latter objections and assured me that she would help me learn how to set up the equipment and would come to the classroom before class started on the first evening we were to meet in order to see that I had indeed set up the equipment successfully. I found that even I, with my "mechanical block," had no trouble with the equipment, and by the end of the quarter, had had the opportunity not only to learn a new technique of teaching, but to know some very special people, the students who drive to a telelecture site and settle themselves in for a four-hour stint in front of a speaker—not the ideal learning situation—because of a sincere desire to know more about the world around them despite their residing some distance from a university. This is not the ideal method of bring the humanities to rural Minnesota, but for many students, it's the only practical way for them to meet what they feel to be a real need in their lives, the need to learn more about the arts and to take part in the college experience.

When I first saw the telelecture equipment, a forbidding tangle of telephone wire, plugs, a microphone and a peculiar-looking box, I thought, "What am I getting myself into? Why did I ever say I'd do this? How can I get out of it after I've received the grant and allowed the course to go into the Continuing Education brochures and the spring course lists?" Even when Dr. Schmider showed me how to use it and helped me with my first clumsy attempts, I thought "Sure, Mary Ellen, it's easy for you, but I'm machine-illiterate!" I practiced with it before the first class, but even though I was increasingly comfortable with it, it still seemed to me a miracle that I was managing to make it work and I was sure that I'd show my ineptitude in front of a classroom of students, leaving the poor students out in "Telelectureland" wondering when on earth the class was going to start and if they'd made a mistake to enroll. Not once did the equipment fail, and by the end of the quarter I was hustling the machinery into motion, calling the St. Paul operator, touching base with the telelecture students, as if I had never had any apprehensions and could have set up the telephone service for an entire community if called upon. Near the end of the quarter one of my on-campus students who always arrived in the classroom early complimented me on my efficiency and skill with what appeared to her to be as forbidding a "machine" as it had to me before I got the hang of it. She said that several students had been impressed with my "ease" and "expertise." Did I admit my earlier apprehensions? Did I tell her that I had panicked when I saw the equipment for the first time and wished I'd never gotten myself into it? "Nothing to it," I said. "You just have to practice," as if I were Babe Ruth stepping up to home plate or Chris Evert-Lloyd stretching for the first serve at Wimbledon. The Old Expert Herself, and not particularly modest about it! To tell the truth, I really was proud of myself. So proud that one of these days I may even get over my fear of the Apple II our department uses and learn to master that, too.

The course, "Stereotypes of Women in Literature," lends itself well to the needs of the telelecture students. All of them were women and interested in learning how women have been classified, labeled, flattered and maligned in the literature of the western world from the most ancient time to the present. They like to read and wanted some direction in their reading; two confessed to finding it hard to talk about the literature they liked to read with their friends and neighbors who either thought reading a waste of time or confined their reading to homemaking magazines or "romance" novels. The telelecture students were hungry for discussions of "real" literature and for some dialogue about the changing roles of women in our society. This course was a natural for them. One of the five students was taking the course to fulfill requirements for the Human Relations component of her teaching degree; the others were taking it "for fun" and to give them intellectual stimulation. All of them, despite the drawbacks of not being in the classroom, not being able to see the other members of the class or read what was on the blackboard (although I had included all material I intended to write on the board in their study notes), not being able to feel full participation in the classroom experience, found the course stimulating and exciting. In her evaluation, one student who had, in previous quarters, driven over one hundred miles to attend night classes at MSU said, "I'd take another telelecture. It saves two hours of driving after a day at work and lets me see my husband and kids for a little while before leaving for class."

The course, one that has been popular on our campus for a number of years, is designed to examine the various stereotypical views of women that have appeared in literature from ancient times to the present. (My first lecture dealt with women in the Bible and in Greek and Roman mythology.) Many of the writers are young, having grown up during a time when women were beginning to question their traditional roles, but others grew to adulthood when the sterotypes were "traditional," and women had few choices. Several of the writers were men, some sympathetic to the plight of women, others expecting conformity from them, if not "obedience." We not only discuss the changing values during the course, but we also analyze our own attitudes, especially as we react to the literature. It is a course that appeals not only to women students of any age, but to men, too, who feel a need to learn more about "what women want."

For my texts, I used a popular anthology, *Images of Women in Literature*, edited by Mary Anne Ferguson, in which the various stereotypes are discussed (women as mothers, dominating wives, submissive wives, sex objects, and "old maids"—or—"liberated") and, to give them some background in the stereotypes of women of other ethnic backgrounds, Pulitizer Prize-winner Alice Walker's collection of short stories *In Love and Trouble*, subtitled "Stories of Black Women." I asked all the students to keep a journal in which they would record their reactions to the stories and poems as well as their personal observations of the ways in which women are stereotyped and judged in our world. Frequently the telelecture students sent me illustrations from magazines or articles they had come across that pointed up the concepts we were discussing in class. I always circulated these offerings to the class and we discussed them, so that the telelecture students could feel that they, too, were participants in the classroom experience. Before each class period I mailed study guides to them with questions they should be thinking about as they read the assignments so that they could be prepared to discuss, via the telephone lines, the ideas we were going to approach in the classroom; also included in the study guide was a brief outline of the lecture with which I preceded each class's discussion of the literature, and any charts or outlines I would be putting on the board during the class.* I always made up extra copies of these study guides for my in-class students, who frequently requested them for review or if they had to be absent for part of the four-hour sessions. Sometimes I got the impression that the students in the classroom thought those who took the course by telelecture had an advantage by having these outlines, but most of the time they realized the difficulty the students who could only hear what was going on were having. They were most cooperative about repeating their comments if a telelecture student indicated that she hadn't heard clearly. (When the telelecture students had too much difficulty, as when a student's voice was too low or when his enunciation was unclear, I would repeat the comments. The students in the classroom didn't find this as boring as I had feared they might, but seemed to think the repetition gave them a second chance to respond or to get the comments into their notes.)

Another means I used to include the telelecture students in our classroom discussion was to call on them by name, ask specific questions of them ("Margaret, what do you think about that?"). This seemed to make them feel that they were not "out here" with the in-class students being "in there," and also gave the students in class some feeling of camaraderie with them. They became "real people," not simply disembodied voices.

At midterm I phoned the telelecture students at their homes to find out what I might do to make their telelecture experience more beneficial or enjoyable. All five of the students, the three at Fergus Falls and the two at Detroit Lakes, gave me positive feedback ("We can hear you just fine." "You make us feel a part of the class"). Also I got a couple of helpful suggestions; describe the student who is commenting so we can visualize him; identify him by major or by appearance. When there seems to be a lively discussion going on in class, slow them down a bit so we can feel that we are taking part, too. When you are going to ask one of us for a comment, let us know so that we can be prepared: "I am going to ask Carol in Detroit Lakes to comment." They asked that I send a picture of myself to each site so that they would know what I looked like while I was talking to them; they had been speculating about me from the sound of my voice, and only one of the students had taken a course from me and knew what I looked like. Another student called on me in my office when she was in Moorhead after I'd sent my picture, and she recognized me as I came down the hall from class. She told me that the photo had helped them feel as if they knew me better, and I regretted that I hadn't thought to send one along with their first study guides instead of allowing them to guess what the "disembodied voice" would look like for over half the quarter. The most important part of teaching by telelecture is to make the off-campus student feel like part of the class, and I learned a lot about this kind of delivery from my initial experience.

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*See Appendix

The most difficult problem of the telelecture course is the lack of face-to-face interaction with the student, but steps can be taken to overcome as much of the difficulty as possible, and it still is an improvement over the traditional correspondence course as the student can ask questions directly of the instructor and not have to wait for the next letter. Another problem arises when the noise level in the classroom interferes with the operation of the telephone equipment. My class enrollment was unexpectedly large. The course has always been a popular one, meeting requirements for Liberal Arts, for Women's Studies and for the Human Relations component of teacher certification. Preregistration had indicated that there would be about thirty-five students in the course, but it is a night course and was advertised in the local paper on the Sunday before the quarter started. At the first meeting I was surprised to see fifty-nine students gathered in a classroom too small to hold them all, and since it is virtually impossible to turn away students who come prepared to register for the course, many of whom had already bought textbooks, I had find another room that would accommodate them all immediately order more texts, and hope that the size of the class would not mean that shuffling feet and notes, whispers from students or lively class discussions would send the equipment into some sort of malfunction. Again I found the students in the classroom to be cooperative. I explained to them what might happen, and they managed to be extraordinarily careful so that there were no whinings or wheezings or shutdowns.

The use of the microphone was another problem I had anticipated, but I soon found that it became an appendage, attached to my left hand and not getting in the way. The new, larger classroom was a tiered lecture room, making it easier for me to move around to each student in the class, holding the mike under his chin as he made his comments (as Phil Donahue does with his studio audience) so that the telelecture students could hear. The in-class students were reluctant to speak into the microphone at first (Do I *have* to talk into that thing?") but they soon got used to it and lost their embarrassment. In fact, some seemed to enjoy it, once they got used to it, and even hammed it up a bit.

Having to rely on the mail service was another drawback. Sometimes students didn't get their study notes several days in advance of the class, so they didn't have the directed questions as they read their assignments. They always had them at least *one* day before class, but it would have helped them in their reading to have an idea what they should be looking for. The next time I teach a telelecture course, I will mail out each week's study guide the day after each class, so that I can be sure that students have the better part of a week to work with the guide. It isn't a good idea to mail them all out at the beginning of a quarter, because the enormous pile of paper may be overwhelming, coming all at one time, and often the continuity would be hampered if a student should decide to "get a jump" on the material by reading it several weeks in advance.

The telelecture students' evaluations of the course were enthusiastic and gratifying.* All of them thought that the texts were excellent, the course material interesting and relevant, and the experience worthwhile. While I thought that the disadvantage of not being in the classroom would be a hindrance to their enjoyment of the class, they didn't seem to think that it mattered that much, eager as they were to have some intellectual stimulation. Many of the poems and stories we discussed, in both texts, dealt with the problems the rural woman encountered, and the students strongly identified with them. Even the experience of driving to town to attend the class was refreshing—especially after a long Minnesota winter—and relieved the sense of isolation some of them felt, even in these days of quick and easy transportation. One of the students was a young housewife with small children and another was a widow in her seventies; both were especially pleased to be with other women who had common interests and to feel that their "brains weren't turning to mush," as the young mother put it. They seemed to enjoy the challenge of writing the required paper and of examining the ways in which women have been seen in various roles in literature and reacting to those stereotypes which still persist, despite the enormous changes in women's roles today. Perhaps this may be because, for the rural woman, these changes have not been as great.

When I teach this course again—or if I were to teach another course by telelecture—I would try to limit the in-class enrollment. Although the problems with equipment that I had anticipated due to the number of students in the classroom happily didn't develop, the instructor would be happier if he or she didn't have to keep fingers crossed for the entire class period. Also I would suggest sending pictures of the class and the instructor to the sites early in the course so that the off-campus students can visualize their fellow students and feel more a part of the class. Even though my students didn't seem to feel that they were "outsiders," they simply do not have the advantages of the student sitting in the classroom, watching the instructor's gestures and facial expressions, seeing the other students and interacting directly with them. It is evident that there is a real desire for a student who cannot participate fully to take such a course; the telelecture student has to be very strongly motivated.

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*See Appendix II for evaluation form.

Since the course ended, I have met two of the students I hadn't known previously. We attended a conference on the Moorhead State campus in the fall. I was pleased to hear that they had not only enjoyed the course but were reading with a view toward pinpointing the stereotypes of women that we had discussed. Every teacher wants to hear that students have learned something in class that can be carried into "real life" and that it didn't all end with the end of the quarter. But perhaps just as important as knowing that my students "got something out of the course" is the fact that I learned something from the course myself. I learned that, mechanically inept as I thought I was, I could easily learn to use the telelecture equipment—set it up, call into the operator at St. Paul to set up the site connections, use the microphone for my own lectures and for in-class student remarks—and have a real sense of accomplishment. I have since convinced some of my more apprehensive colleagues that they, too, should try a telelecture class ("If I could learn to do it, anyone can!") and some are working on courses now. I met some very interesting and highly motivated students through this course, and I found it a truly rewarding experience.

Women in Literature

Appendix I
ALICE WALKER

Patricia Hansen

May 9, 1984

INTRODUCTION:

There are some areas of commonality in the writings of all minority women writers and other similarities among minority writers of either sex:

In minority writing, most of the cultural origins are based on folklore, traditions of the individual cultures and were passed on at first through an oral mode. Women writers, however, differ from their male counterparts in that they write of oppression by men of their own races; men write about oppression by whites. Often the men in each culture, feeling the loss of their "masculinity," take out their frustrations on their women. Women also write with gratitude and appreciation of the effects their mothers and grandmothers have on their lives. They make little or no attempt to "sentimentalize" their races--as men often do--and address the stereotypes of their ethnic groups without apology (e.g. Indian writers--women writers--writing about drunkenness; Black writers writing about laziness and "cutting" each other; Chicana writers writing about the overwhelming need--even in the women of their culture--to accept the "macho" image of their men; Asian-American writers describing the strong sense of duty and often riduculously observed codes of traditional behavior.) The women writers of all cultures tend to address these stereotypes and then let the stories, novels, poems speak for themselves. The male writers tend to force the message and deny the stereotype. Both male and female minority writers resist complete assimilation into white culture, but women are often seen attempting, with a kind of desperation, to achieve a white standard of beauty.

Black writers:

The first kind of Black literature was based on the slave narrative, and the poetry had its roots in the call-and-response patterns of field hands, in work songs and spirituals, and in folk sermons. Blues and jazz and Black folklore are their distinctive poetic patterns. (Slaves were not allowed to learn to read; that is one of the major reasons that their literature developed through a strong oral tradition and retains yet a "poetic" or rhythmical pattern, even in prose.)

The Harlem Renaissance of 1910-1930 introduced some major Black writers to the reading public who introduced the rebirth of Black pride, chiefly Langston Hughes, Countee Cullen, Jean Toomer, and Zora Neale Hurston.

Alice Walker:

I will discuss some biographical material about her, but there are the bare bones of statistics:

Born in Georgia, daughter of a poor farmer, the last of a large family (8 children). Was blinded in one eye from a BB gun shot by her brother at the age of eight, an accident which turned out to be fortunate for her because it made her eligible for a Georgia scholarship for the "handicapped," sending her to Spelman College in Atlanta. Later she did graduate work at Sarah Lawrence--on another scholarship--then traveled to Africa "looking for a spiritual home," which she did not find there and learned of the suffering of African women and the condescension of African men. (A frequent theme in the writing of other Black women, too.) In the 60's she did civil rights work in Mississippi and met and married a white Jewish civil rights worker who fathered her only child, a daughter. She started writing and publishing her work, with his support and cooperation, and remains fond of him and appreciative, although they have been divorced for several years. She has won numerous awards for her writing, including the National Book Award for both poetry and prose and, last year, the Pulitzer for her novel *The Color Purple*. Fiction: *In Love and Trouble*, short stories: *Meridian*; *The Third Life of Grange Copeland*; *You Can't Keep a Good Woman Down*, short stories. Poetry: *Good Night Willie Lee, I'll See You in the Morning*; *Once*; *Revolutionary Petunias*. Biography: *Langston Hughes, American Poet*. Essays: *I Love Myself When I Am Laughing: A Nora Neale Hurston Reader*; *In Search of Our Mothers' Gardens*. She is a frequent contributor to *Ms*. magazine among others.

The Stories: (note their diversity and the various roles, sympathetic and otherwise)

1. "Roselily"
--What is the scene? What stereotype of the Black woman does Roselily represent?
--Why is the wedding taking place?
--How is the bridegroom different from the bride? Background? Education? Why is he marrying her? Why is she marrying him?
--What is her attitude toward the preacher? Why? What statement about the preacher and God is particularly significant?
--What stylistic devices makes this story "work"?

2. "Really, *Doesn't* Crime Pay?"
--Why is some of the story told in flashbacks?
--What kind of marriage do Myrna and Ruel have? Cite some of the details.
--What are her particular interests? Why does she spend so much time--and money--on clothes and cosmetics?
--Why, when it was Mordecai Rich who betrayed her, is it Ruel she tries to murder? (Note the method and its improbable success.)
--How is Myrna's outward appearance a contrast to her inner turmoil--not just physically, but also emotionally and intellectually?
--Any particular stereotype evident?

3. "Her Sweet Jerome"
--Characterize the protagonist...note descriptive details of her taste in clothes, in men, in pastimes.
--Why on earth would Jerome marry *her*? (consider what she allows him to do to her, what she likes about him, what *her* idea of marriage is) Can you find a stereotype evident in his attitude and in hers? (Men/women; Black/white)
--What facet of Black society does this story represent and at what time in history?
--A sympathetic view of Blacks?

4. "The Child Who Favored Daughter"
--Most of the story is told from the father's viewpoint. What does the story gain from this method of narration? What sort of dramatic irony do we see that he cannot?
--What characteristics does his daughter share with Daughter?
--How had he treated his wife when she was alive--and how did she die? Does this follow a family pattern?
--What picture of interracial affairs do we get from the story? (How is the white lover different from the Black Jewish husband of Roselily?)

5. "Everyday Use"
Like the second story, a satire of sorts, but much more serious in tone. What is Walker satirizing in her own people?
--How do the sisters differ?
--What is gained from using the viewpoint of the mother?
--How does she feel about each of her daughters?
--Why does she deny Dee the quilts when she has allowed her to take other household items that they use every day?
--What stereotypes of Blacks do we see?

Appendix 11

WOMEN IN LITERATURE--TELELECTURE COURSE EVALUATION PATRICIA HANSEN

Please return an evaluation to me by May 25 or insert it in your final exam if you are not concerned with maintaining strict anonymity. (I assure you that criticism of the course will not affect your grade, as some students fear!)

COMMENT ON THE COURSE AS HONESTLY AND OPENLY AS YOU CAN. I WOULD LIKE TO KNOW--AND THE DIVISION OF CONTINUING EDUCATION WOULD LIKE TO KNOW--HOW EFFECTIVE YOU FOUND THE TELELECTURE DELIVERY TO BE AND WHAT SUGGESTIONS YOU MIGHT HAVE FOR FUTURE COURSES.

Here are some points you might consider, but you need not feel compelled to answer each of them:

1. Could you hear most of the time? The lecture? Classroom discussion? Were my paraphrases of student comments and questions clear enough so you could get a fairly good idea of what was going on in the classroom?

2. Did you feel that you had ample opportunity--given the shortcomings of the equipment and the size of the class (nearly sixty) to express your own thoughts so that you could feel a part of the class? (The size of the class is relevant because when there is any noise at all in the classroom--shuffling of papers, clearing of throats, whispering--sounds from the area sites are muffled and indistinct. If I teach a telelecture course again, I will limit enrollment to alleviate that problem.) What else might I have done to encourage your participation?

3. Did you find the study guides helpful? Unnecessary? Of moderate help? How might they be improved?

4. Did you like the texts? Were the inclusion of Alice Walker and the discussion (brief) or other minorities helpful in understanding the universality of women's problems? Understanding the differences in cultures?

5. Would you consider taking another telelecture course if the subject interested you? Would you recommend this course to others?

6. What suggestions do you have for improving the telelecture delivery? (Besides taking two breaks! I apologize for my inability to work two breaks into the period after I had promised them to you, but class discussion tended to get away from me, and I found it hard to cut someone off if he/she had something to say! I know it's hard to sit for that length of time, trying to listen with the kind of concentration that is demanded of you in the telelecture delivery.)

7. Anything else?

English 246 STEREOTYPES OF WOMEN IN LITERATURE Spring 1984
Patricia Hansen

This course is designed to examine the various stereotypical views of women that have appeared most frequently in the literature of modern times (late nineteenth century and twentieth century) and to evaluate the validity of these stereotypes within the framework of a changing society. Most of the writers we will study will be women writers. (It is interesting to note that, in the anthology, men are included most often in the "Woman on a Pedestal" section than in any other.) Many of these women are young, having grown up during a period when women were beginning to question their traditional roles; some, however, grew to adulthood during a period when the stereotypes *were* "traditional" roles and women had few choices. We will discuss the changing values during class, as they are seen in the texts and in students' personal observations and other readings. Also we will examine some stereotypes in the stories of a young Black writer, Pulitzer winner, Alice Walker, to determine whether the minority women's stereotypes differ from the majority's.

Requirements:

Students will be expected to *keep a journal* in which they note the stereotypes of women they encounter in their *daily experience* (advertisements, conversations, *etc.*) in order to compare "truth" with "art" (real life with literature) and which *they* may use to develop a *short oral presentation* on one of the stereotypes.

In addition, *a short paper* based on readings outside the text, will be required. There will be *a midterm and a final examination.*

Texts:

Ferguson, Mary Anne, *Images of Women in Literature*, 3rd edition, Houghton-Mifflin
Walker, Alice, *In Love and Trouble: Stories of Black Women*, Harcourt Brace Jovanovich

Telelecture students may order texts from the MSU Bookstore (phone 236-2111) to be mailed out for cost plus postage.

Syllabus:

March 14

Introduction to the course: requirements, expectations, impressions.
Lecture on the Introduction to the Anthology (pp. 1-17).
Discussion of the woman writer and her problems.

March 21

Image One: The Submissive Wife (all selections)

March 28

Image Two: The Mother: Angel or "Mom"?

April 4

Image Three: The Domination Wife: The Bitch

April 11
Image Four: Woman on a Pedestal

April 18
Image Five: The Sex Object and Midterm Examination

April 25
Image Six: Woman Alone (oral presentations--last hour)

May 2
Part Two: Woman Becoming (oral presentations)

May 9 In Love and Trouble
First six stories (oral presentations)

May 16 In Love and Trouble
Last seven stories (oral presentations)

May 23
Final examination

Structure and Freedom: Redesigning A Course in Scandinavian History

Richard Lewis
Saint Cloud State University

Coming to Saint Cloud State some eight years ago as a specialist in Russian social history and Polish history, I soon became a generalist, teaching courses that ranged from medieval Japan to American family history. In that role, one quickly develops the ability to develop new courses that are well organized, flow logically, cover large chunks of time and space and give students an opportunity to think about major issues. An introductory course on the history of Scandinavia was the most challenging of such courses.

My interest in Scandinavia had been tangential. I knew something about early modern Scandinavia, especially Sweden, because of the Baltic powers' struggle to dominate that important sea during the sixteenth and seventeenth centuries. I had read about the seventeenth century wars between Sweden and Poland that had culminated in the Swedish occupation and ravaging of Poland and had worked on my Polish by reading famous Polish novels, such as Henryk Sienkiewicz's *The Flood*, a description of the Swedish conquest. In courses on Russian history I had always discussed the Great Northern War, 1700-1721, as a turning point in eastern European history because of the Russian victory. Further, the rise of Russia to European power status in the eighteenth century involved an effort to keep Sweden weak through political intrigues at the Swedish court.

That this peripheral interest in Scandinavian history was turned into a course on Scandinavia from the bog men to the present resulted from a bit of wanderlust and the existence of a Saint Cloud study abroad program in Alborg, Denmark. Selected to teach in the program, I volunteered to prepare a course on Northern Europe, from the middle ages to the present. Summer travel in Sweden and Norway plus a quarter in Denmark led me to realize that the history of Scandinavia was fascinating. Isn't all history?

Returning to Saint Cloud State it seemed only natural to begin offering a more comprehensive course on the history of Scandinavia beginning with the Vikings and going to the present. There was a ready-made audience (always a concern at a university where no students, except History majors, have to take any history) of Scandinavian-Americans and students who would be going on the Denmark program.

As I taught the course each quarter to 50-70 students who had no real interest in history but an active interest in things Scandinavian, I came to recognize that this was a course with very serious problems—problems that could not be overcome by teacher and student enthusiasm alone. The course had three major weaknesses. The flow of Scandinavian history created serious problems for maintaining an active student interest. After some introductory material, the course turned to the Vikings. Movies, the comic strip Hagar the Horrible, and even the area's professional football team had produced sterotypes that could be challenged and replaced with new, exciting images in spite of an effort to de-romanticize the Vikings. Essentially the problem was that the Viking period was too interesting and this made much of rest of the course seem flat. The problem was one of momentum—how to sustain the interest level of the Viking period throughout the rest of the course. The difficulties were compounded by the nature of the next period of Scandinavian history, one that I call the "Age of Power," lasting from about 1400 to 1800. This was an era dominated by warfare and, for that period, by radical changes in power relationships, political systems, social and economic structure and religion. The problem was how to make these developments come alive in the same way that the Viking age seemed to, almost naturally and without effort. Finally, for someone who generally taught at least seven different courses during the year (with a total teaching load of nine courses), at least one of which was a course I had never taught before, the presentation of material on contemporary developments in Scandinavia tended to be rather thin. There never seemed to be time to do much reading on the contemporary period, especially since that material was scattered and unsynthesized.

An opportunity to redesign the course on Scandinavian history for delivery though teleconferencing, under N.E.H. sponsorship of the grant "Improving Access to the Humanities in Rural Minnesota," seemed an ideal means to solve the problems inherent in the existing course and to reach out to the hundreds of Minnesotans burning with desire—or so I thought—to learn more about the history of Scandinavia.

A new audience and a different form of delivery led me to modify the course to give it more structure and more freedom. I focused on three areas that might be called visual, content, and participation.

In order to use teleconferencing effectively as a means of delivery it seemed essential, ironically, to make the course much more visual. On the simplest level it meant transforming spontaneous chalkboard diagrams into handouts that would show, for instance, the structure of the Norwegian constitution in the nineteenth century, since I wanted to show how the Swedish-imposed constitution of 1814 evolved into the first parliamentary democracy in Scandinavia. Other diagrams depicted the political party systems of the Scandinavian countries in the inter-war period and after the Second World War. These diagrams would enable the class to make broad generalizations about the nature of the political systems without getting bogged down in trying to remember all of the transfers of power from one party or ruling coalition to another.

Making the course more visual also meant slides and videotapes. Three months in Denmark, some six weeks of visiting my wife's Swedish relatives and a brief trip to Oslo and Bergen, Norway provided an anecdotal collection of slides and tales to stimulate initial interest in the course. It was necessary to reorganize these slides and supplement them to incorporate a discussion of Scandinavian geography.

The existence of Viking culture, in which handicraft production had been very important, had left extant many items of every day use. Archaeologists had used the foundations of buildings from the period to recreate the houses, fortifications, and barns used by the Vikings. It was thus possible to put together a slide show on material culture to illustrate what life was like for ordinary Scandinavians. This supported my broader attempt to demythologize the Vikings and suggest that the vast majority of Scandinavians were not the marauders known as Vikings.

Such efforts to make the course more visual were easy to accomplish. The most difficult part of making up the course visual came when I attempted to tackle the most difficult part of the course, the "Age of Power." The only textbook on Scandinavian history in English, Thomas Derry's *A History of Scandinavia*, tends to lose itself in details, without suggesting their broader significance so I thought a video-tape on the centuries of warfare from the late fourteenth century Union of Kalmar (that attempted to unite the Scandinavians under Danish suzerainty) through the Great Northern War of the early eighteenth century would be the most appropriate medium to dramatize and explain the role of war in Scandinavian history. We could then see how frequent, sometimes constant warfare produced radical changes in political structure and led to social and economic reforms that emancipated the peasantry or at least made possible major improvements in their living conditions. The undertaking turned out to be much more difficult than I had expected, in part because I did not find sufficient numbers of illustrations and in part because the material was just too complex to be presented succinctly. I abandoned my initial intention, opting instead for a more modest approach. I drew up a five-page handout, which I entitled "The Struggle for Control of the Baltic" that summarized the major wars and their consequences. I then prepared a much briefer videotape on the "military revolution" of the early modern period, showing how the nature of warfare changed for Denmark and Sweden, with a shift from aristocratic-based, fairly independent cavalry units to mass infantry directly controlled by the monarchs. I tried to show that the superior ability of the Swedes to carry out this military revolution was one of the reasons for Sweden's ability to defeat a Denmark that, at first, had been much more powerful. I also showed how the "military revolution" was influenced by and reflected the "political revolution" that produced absolute monarchies in Scandinavia and traced its impact on the growing move for social and economic reform. The effort to make the course more visual, then, derived from the belief that the distance created by teleconferencing could be overcome, at least partially, by a more visual approach.

Efforts to remodel content focused on contemporary Scandinavia. Here I read more deeply on contemporary developments and sought to enlist Scandinavians in the area to express their ideas about contemporary events in Scandinavia.

Material on contemporary developments was scattered and incomplete. Information tended to be available on topics that were currently in the news. Thus the strike of Norwegians distillery workers led to a number of articles on the problems of alcholism; the defeat of the socialists in most of the Scandinavian countries, and the subsequent return to power of the Social Democrats in Sweden produced a spate of stories on the fate of social welfare. I was thus, to some extent, driven to focus on those topics that seemed especially salient to the Scandinavians. Though this meant that I would not be able to produce some sort of effective synthesis on the nature of the contemporary Scandinavian, I *would* be focusing on issues of extreme importance to the Scandinavians. Using materials from the information services of the Scandinavian countries as well as more reputable news magazines such as the *Economist*, I developed half-hour presentations on the environment, energy (Norwegian oil, Danish windmills, the nuclear power controversy in Sweden), the role of the women, and the "post-industrial malaise."

Using first-hand knowledge of Scandinavians would be another way to look at contemporary issues. Every year there had been a number of Scandinavian students at Saint Cloud State, many of them here for a quarter under an "Open Cities" program. Perhaps out of curoisity, a number of them had drifted to my Scandinavian history classes. I thought that I would be able to bring together several students from different Scandinavian countries to discuss contemporary issues. I then hoped to be able to tape a more structured and somewhat rehearsed version of the discussion. The idea did not work out. The number of Scandinavian students declined, in part due to the rise of the dollar, in part due to the termination of the Open Cities program. I did meet with several students from Scandinavia and we talked about conditions in their countries. For whatever reasons, the quality of the discussions was not very high and I seemed not to have learned very much. I concluded that it would be of little value to do a tape of these conversations which covered the same material I was capable of presenting, with one difference—their accents would be much more interesting than mine.

There was an alternative. The Scandinavian countries have consulates in Minneapolis, so I arranged to have a representative from the Danish consulate speak to my class via a teleconferencing hookup. Although the quality might not be higher than that of the student conversations, at least we would be getting an official view of Scandinavian developments. The problems would be to prepare students to participate in a discussion with the consul and ask useful questions. I would have to talk to the consul and agree on topics to be covered, then get students to prepare questions before the class meeting. In these ways I attempted to give the course a more contemporary focus.

The third problem was how to ensure active student participation in a course that would run for three hours straight, with students scattered about in several sites. Having taught an introductory course on Scandinavia for several years I knew most of the questions students would ask and had developed an informal set of discussion questions that I interspersed with lecture material. For the teleconferencing course I felt it necessary to give students discussion questions for each class meeting. Some of the study questions were based on the primary materials we would read, *The Prose Edda* for a view of Viking religion, Wilhelm Moberg's *The Emigrants* for an analysis of rural society in mid-nineteenth century Sweden, and the murder mystery, *Cop Killer*, with its trenchant criticism of social welfare. Other questions dealt with major types of historical explanation: what made possible the transformation of the impoverished, peaceful Scandinavians into the aggressive and powerful Vikings? What made possible the expansion of those Vikings throughout Europe? Why did social welfare come to be a basic principle of Scandinavian life? I was also interested in having students realize that the Scandinavians, though they had common qualities, were distinct nations and peoples. This meant asking students to look at the different experiences of different Scandinavian countries during the Second World War, to look for differences in political development, to ask why Sweden industrialized more quickly and more thoroughly than other Scandinavian countries, etc. Since students would be at several different sites, it would be possible to assign all of the students at a particular site to assume the identity of Swedes, or Norwegians, or Danes or Finns and study the role of that people in specific historical developments. For instance, it would be possible to have students at one site concentrate on the Norwegian experience during the Second World War, students at another site Denmark's experience, at another Finland's position between the Soviet Union and Nazi Germany, and others Swedish neutrality. This would ensure participation from each site and the development of some sense of solidarity at each.

The purpose of giving the course a much tighter and more detailed structure was to make it easier for the students to feel *free* to participate in discussion since they would have a clearer sense of discussion responsibilities. However, there was the danger that the course would become too structured and would lose the spontaneity so necessary for successful learning.

The basic problem of the course had little to do with its design. Instead the basic problem was one of marketing. The course was offered twice through Saint Cloud State's teleconferencing program and was cancelled each time because of insufficient enrollment. As a generalist I could not work into my regular teaching schedule an upper division/graduate level course on Scandinavian history. So the course had to be taught as overload. Such courses do not appear in the regular schedule and regular students do not generally look for classes listed in the teleconferencing schedule. We needed a special mailing to history majors. Since a number of lower division humanities teleconferencing courses had been dropped for insufficient enrollment in previous quarters, it was felt that humanities teleconferencing courses would have a better chance of "making" if they were offered at the senior/graduate level. Given the substantial increase in the number of people with bachelor's degrees in the St. Cloud service area, it made sense to appeal to this post-baccalaureate cohort. Further, we might reasonably expect a number of secondary school teachers to take the course. We sent out a mailing of 250 secondary history teachers. Finally, we expected that the prominence of Scandinavian-Americans in the population would lead a number of them to take the course out of interest in their heritage.

We did not reach our potential audience, perhaps because we had not offered them an appealing history course. Though my initial goals were directed toward redesigning a course so that it would be more visual and at the same time more structured and I did learn a great deal about teleconferencing and preparing video, it became apparent that there was a more important *lacuna*—marketing. As an historian I have become rather adept at course design, but it was clear that I needed to learn a great deal more about marketing.

Looking back at the course it appeared to me that a few potential problems were inherent in the design of the course. It was unclear to me whether or not the course had become too structured and had thus eliminated the freedom I thought would flow from students knowing in advance the details of the structure of the course. A closely related problem, since the course was outlined in detail and written down in black and white, was whether this formalization would make it difficult to change the course to meet criticisms and weaknesses or whether I would even be able to see the flaws.Throughout, then, I had some concern that the course had become too structured, too formal.

Design of the course has had an effect on my teaching in general: It has led me to make explicit my approaches to discussion. It has provided me with a richer understanding of contemporary Scandinavia, and it has given the introductory course on Scandinavia a more visual approach. Designing the course and attending workshops and in-service meetings on teleconferencing convinced me of the tremendous value of course restructuring, has given me the encouragement to redesign another course for delivery through teleconferencing, and has made me aware of the need for effective marketing. Course design was not enough.

Historians are frequently asked to justify their discipline on the basis of whether or not it is useful—whether or not one learns from the past. One can argue that one studies history because it is fun or interesting, or because it provokes an interest in understanding important issues. On the basis of my experiences with this course, I would have two suggestions for those contemplating developing a humanities course for delivery through non-traditional modes. Do it, for the exposure of new approaches can lead not only to reaching an audience with different needs and interests—an audience seldom reached in the formal college classroom—but to significant improvement in one's teaching in general. The indirect benefits are thus tremendous. Secondly, develop a marketing plan, one in which the potential market is kept in mind as the course is developed. It is necessary to identify an audience, to prepare materials, such as brochures, that will grip them, to make follow-up calls to those who express an interest, to get publicity and exposure . . . for yourself and the course. Were I applying for another grant under this program, "Improving Access to the Humanities in Rural Minnesota," I would ask for a budget that incorporated marketing, as well as design costs.

SCANDINAVIA: PAST AND PRESENT

The history of Scandinavia is the story of the some-times important occupants of north-west Europe--Danes, Finns, Norwegians and Swedes. For much of their history the Scandinavians affected the rest of Europe through the application of military force. In the last two centuries the Scandinavians have influenced others through the creation of innovative political and social institutions, in the process, without revolution, radically transforming Scandinavia.

Scandinavian history divides itself rather clearly into four major periods:

The Viking period: c. 800-1066
An Age of Power: c. 1400-1814
The Nineteenth Century: 1814-1918
The Twentieth Century: 1918-present

Each of these periods is unique; in each Scandinavia reveals itself as qualitatively different.

Vikings--we all have images of the Vikings, originating in movies, TV, even the comic strip. We know what Vikings looked like; we know how they acted. But do we really? In the Viking segment of the class our purpose will be to destroy our inaccurate images of the Vikings, to discover the real world of the Norsemen, that is, the Norse-people.

The Scandinavians reappeared on the scene of European history again about 1400. For the next four centuries, warfare seems to have been the main preoccupation--and occupation--of Scandinavians. Living in a country that has gone through three major wars in less than half a century, we can understand that war does have a powerful impact. War was for the Scandinavians a potent catalyst for change. Over some 400 years the Scandinavians changed their religion, moved from political systems controlled by aristocrats to absolutist monarchies, and began to come to grips with economic backwardness and tremendous social and economic injustice.

In the nineteenth century the now powerless Scandinavians turned inward--to deal with domestic problems. The rapid pace of radical change can be seen in this century as the parliamentary form of democracy was introduced, industrialization and urbanization transformed the landscape, massive emigration changed the social composition of both Scandinavia and the new world and secular ideologies pushed aside official religion.

In the twentieth century Scandinavia has become the world's pace-setter in the development of those social forms known as social welfare. Too, in this post-industrial era of plenty, the Scandinavians have been plagued by consumerism, materialism, morale problems and social disintegration.

This, then, is Scandinavian history--complex and fascinating.

HISTORY 483/583: SCANDINAVIA: PAST AND PRESENT
WINTER, 6-9pm Thursdays, Dec. 7-Feb. 21

DICK LEWIS
Office: Lawrence Hall B
Office hours: 3-5 Thurs.
Office phone: 255-3165
Home phone: 251-4996

COURSE REQUIREMENTS:

1. 20%: 5-page thought-essay. Based on the Prose Edda, respond to the following challenge: The Catholic Bishop of Iceland has accused you, Kristina Kristiansdatter/Kristian Kristiansson, of heresy--of believing in pagan superstition (Viking religion)--and has hauled you before the Church court of inquisition. Snorri Sturluson is the prosecutor. Defend Viking religion--and avoid being burned at the stake. DUE--Dec. 20.
2. 20%: 5-page thought essay on The Emigrants. DUE--January 17.
3. 20%: 5-page thought-essay on Cop Killer. DUE--February 7.
4. Final examination (40%). February 21.

REQUIRED READING:

Derry, A History of Scandinavia
The Prose Edda of Snorri Sturluson, pp. 23-93.
Moberg, The Emigrants, part I.
Sjowall and Wahloo, Cop Killer

SCHEDULE OF CLASSES, DISCUSSION TOPICS AND ASSIGNMENTS:

I. INTRODUCTION

Dec. 6
- A. Introduction
- B. Sound Filmstrips: "Scandinavia"

II. VIKING AGE, 800-1066 (Read Derry, chs. 1-2)

Dec. 13
- A. Geography of Scandinavia
- B. Power and Expansion
  DISCUSSION ISSUES:
  1. Why and how did previously isolated, unimportant and powerless Scandinavians transform themselves into Vikings?
  2. Why were the Vikings so successful? Why did they become the most powerful force in European history, 800-1066 AD?
  3. What were the consequences of Viking activity--for Europe? for Scandinavia?

Dec. 20
- C. Society and Politics
  DISCUSSION ISSUES:
  1. Our idealized view of the Vikings shows them as a freedom-loving people. Yet slavery was a flourishing institution. What justifications for slavery would the Vikings give?
  2. What were the major purposes of the Viking political system?
- D. Material Culture
- E. Religion and Mythology.
  DISCUSSION ISSUES: See the study questions for the Prose Edda.
  PROSE EDDA PAPER DUE.

III. TOWARD THE MODERN ERA, 1050-1800
(Recommended only, Derry, chs. 3-9)

January 3
A. Medieval Scandinavia, 1050-1400
B. Age of Power, 1380-1814
See hand-outs: Struggle for Control of the Baltic, Danish Monarchy, and Swedish Absolutism.
DISCUSSION ISSUES:
1. Why was war so central to Scandinavian history during this period?
2. What were the major consequences of these centuries of warfare?
3. What caused the shift from aristocratic rule to monarchical domination?
4. What brought about the shift in the basic purpose of government from war to reform?
5. Why were there three very different reformations in Scandinavia?
6. What caused agrarian reform and what were its consequences?

IV. INWARD JOURNEY, 1814-1918 (Read Derry, chs. 10-11)

January 10
A. Introduction to the period
B. Foreign Affairs. See hand-out
C. Nineteenth Century Ideologies. See hand-out
D. Toward Parliamentary Democracy
DISCUSSION ISSUE: Why did parliamentary democracy develop in Scandinavia? Why did it develop in Norway rather than in other Scandinavian countries?

January 17
E. Society and Economy
DISCUSSION ISSUES: What brought about industrialization in Scandinavia?
F. Leaving Scandinavia.
DISCUSSION: The Emigrants, part I. See study questions for The Emigrants.
The Emigrants' paper due.

V. TWENTIETH CENTURY, 1918-present (Read Derry, chs. 13-16)

January 24
A. Between Wars and Peace, 1918-1945
DISCUSSION ISSUES:
1. What were the major problems the Scandinavians faced in operating parliamentary democracies during this period?
2. Why did different Scandinavians respond differently to the rise of Nazism and the Second World War?

January 31
B. Contemporary Scandinavia, 1945-present
1. Politics
2. Economics
3. Contemporary Scandinavian views

February 7
4. Social Welfare
DISCUSSION ISSUE: Why did the Scandinavians develop social welfare societies?
5. Discussion: Cop Killer. See study question
6. Problems of a Post-Industrial Society

February 14
7. Contemporary issues: environment, nuclear power, male-female relations

February 21
FINAL EXAMINATION, 6-8 PM